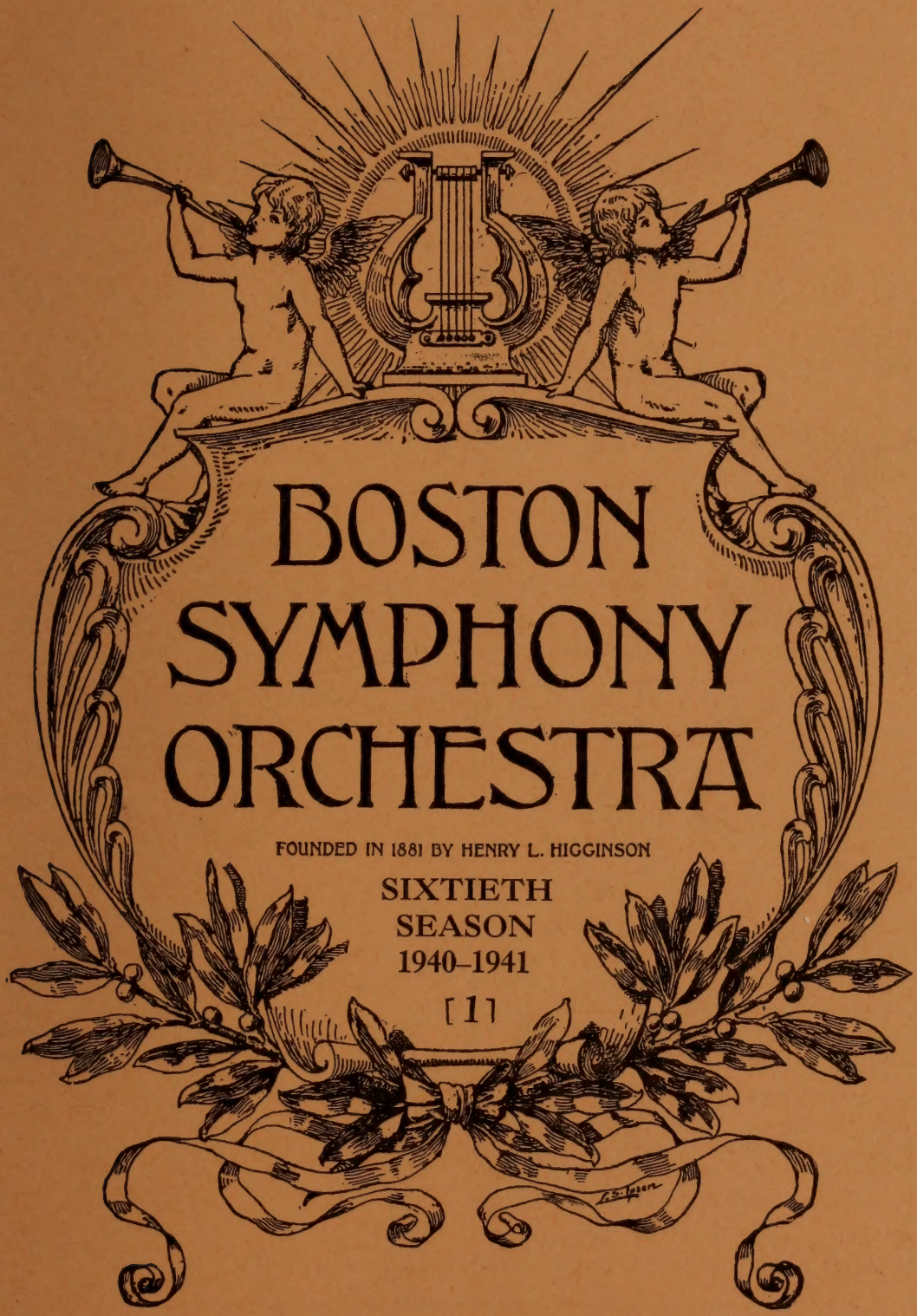


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SIXTIETH SEASON, 1940–1941

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

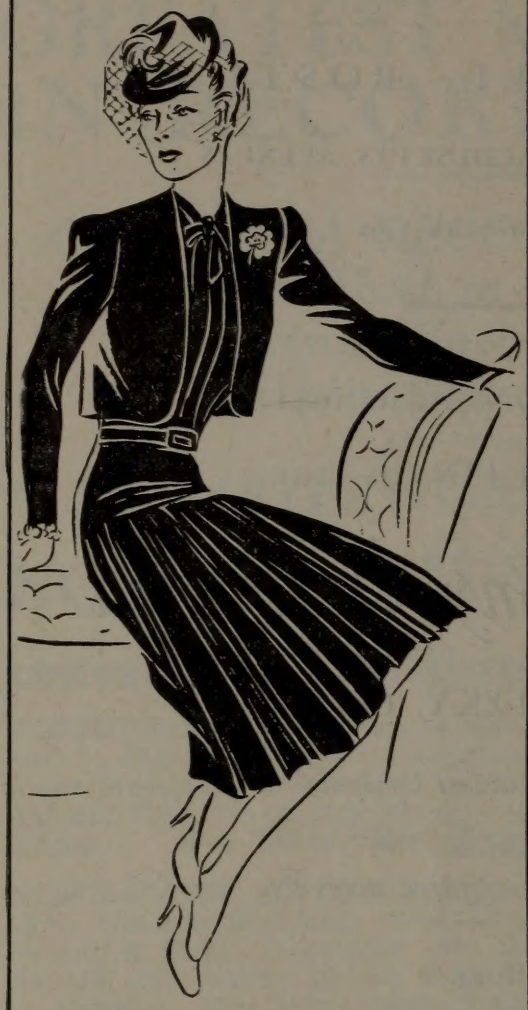
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SYMPHONIANA

Results of Allied Relief Benefit
The Sixtieth Anniversary Season
The Activities of the Sixtieth Season
The Fifth Symphony of Shostakovitch

RESULTS OF ALLIED RELIEF BENEFIT

The exact amount which goes to the Allied Relief Fund as a net result of the Benefit Concert given at "Tanglewood" on August 16th is $23,512.94. The gross receipts were $26,769.57.

The proceeds have been devoted to the civilian and medical relief so much needed in England. The auction furnished a mobile surgical unit. The sum of $5,000 was allocated at the suggestion of the donors to aid needy musicians and their families in Great Britain.

The Allied Relief Benefit Concert took place on the Friday evening of the last week of the Berkshire Symphonic Festival. The concert was given by the Boston Symphony Orchestra under the direction of Serge Koussevitzky with the assistance of Albert Spalding, violinist, Gregor Piatigorsky, 'cellist, and Alexander Kipnis, baritone. The Institute Orchestra of the Berkshire Music Center and the Festival Chorus consisting of students of the Center also assisted. There were addresses by Governor Lehman of New York, Miss Dorothy Thompson and Archibald MacLeish, who acted as chairman. A message from Lord Lothian was read by Sir Louis Beale. Previous to these events all the departments of the Music Center gave exhibition performances. Earlier in the afternoon there was an invitation performance of Handel's "Acis and Galatea." Features of a lawn party in mid-evening were an auction and country dances by the students under the direction of the English Folk Dance Society. Strauss waltzes were played by the Pops Orchestra conducted by Arthur Fiedler. Fireworks concluded the entertainment.

THE SIXTIETH ANNIVERSARY EXHIBIT

In celebration of the 60th anniversary of the Boston Symphony Orchestra, a collection relating to its history is being shown in the First Balcony Gallery. Photographs of its conductors are to be seen and of the Orchestra under them, in different periods, both in the Boston Music Hall and in Symphony Hall.

Beginning with a composite photograph of the original group of players under Georg Henschel, set against the heroic statue of Beethoven and the immense organ of the old Music Hall, photographs trace the changes and developments of the Orchestra through the sixty years of its growth. A collection of programmes shows the history of the programme book from its one-sheet beginning to its present form.

The collection from which these memorabilia have been chosen has grown from year to year, partly through the natural accretion of official records, but also through the generosity of friends of the Orchestra who from time to time have contributed either as loans or as gifts scrap books, programmes, photographs and clippings. Further additions are always welcome.

THE ACTIVITIES OF THE SIXTIETH SEASON

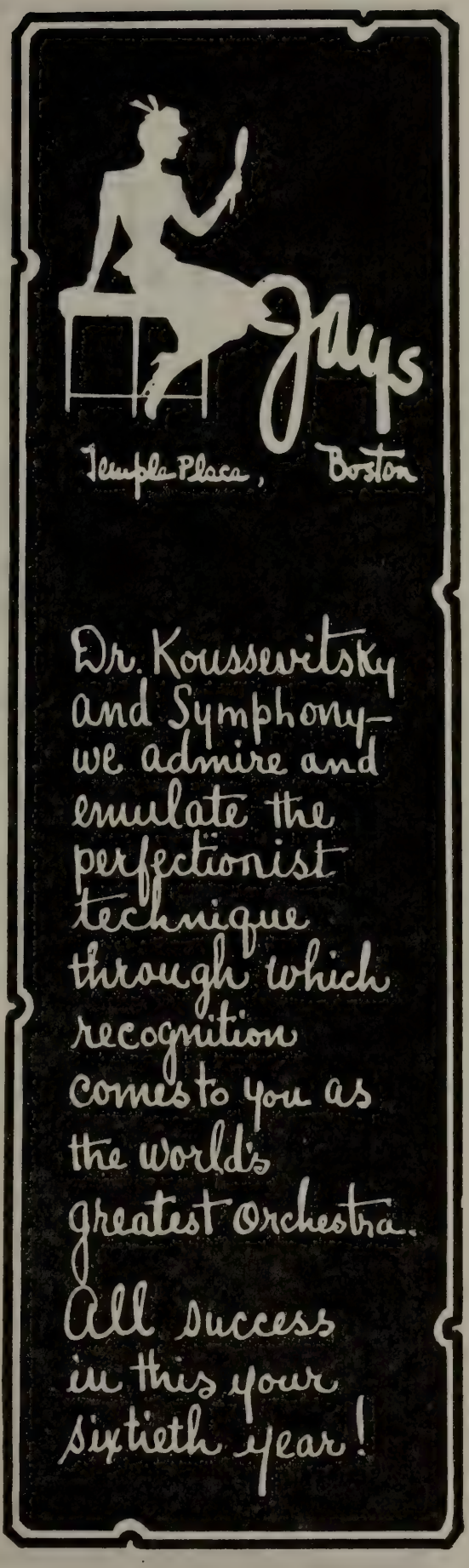
Occasionally one meets a visitor to the concerts of the Orchestra who feels that the activities of the Orchestra are limited to the twenty-four Friday afternoon and Saturday evening concerts, and the series of six Monday evenings and Tuesday afternoons — with perhaps two Pension Fund concerts and six Youth concerts to round out a season.

Yet, although these form the "nub" of the season's activities, the Orchestra's work has a much wider radius. During the coming season ten concerts will be given in Carnegie Hall, New York; eight concerts at Harvard University; five concerts in Brooklyn — for the Institute of Arts and Sciences — and five in Providence.

There will be two concerts in the new Horace Bushnell Memorial Hall in Hartford, two for the Pittsburgh Orchestra Association, and two at Yale University.

The Orchestra will also be guests in a number of cities, ranging from Worcester, Massachusetts, to Ann

(*Continued on page 48*)



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First Programme

FRIDAY AFTERNOON, October 11, *at* 2:30 *o'clock*

SATURDAY EVENING, October 12, *at* 8:15 *o'clock*

Vaughan Williams A London Symphony

I. Lento; Allegro risoluto
II. Lento
III. Scherzo (Nocturne): Allegro vivace
IV. Andante con moto; Maestoso alla marcia
Allegro; Maestoso alla marcia
Epilogue: Andante sostenuto

INTERMISSION

Beethoven.....Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro: Trio
IV. } Allegro

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"A LONDON SYMPHONY"

By RALPH VAUGHAN WILLIAMS

Born at Down Ampney between Gloucestershire and Wiltshire, England, on October 12, 1872

Vaughan Williams composed "A London Symphony" in the years 1912 and 1913. The first performance of the original version was given at an F. B. Ellis concert in Queens Hall, London, March 27, 1914, Geoffrey Toye, conductor. The composer later revised his score, which required almost a full hour to perform, and the revision was first played under the direction of Adrian Boult. A second revision was made in 1920 when the score was published. The score under revision was considerably shortened, particularly in the Finale. The Symphony was performed under the direction of Albert Coates at a concert of the British Music Society in Queen's Hall, May 4, 1920. Mr. Coates also was the conductor who made the Symphony heard in America at a concert of the New York Symphony Society, December 30, 1920. The first performance by the Boston Symphony Orchestra took place February 18, 1921, Pierre Monteux conducting. The Symphony was repeated in the same season on April 15. There was a later performance April 27, 1923, and a performance under the direction of Richard Burgin, November 24, 1933.

There was a third revision after the publication of the score with further condensations which appear in the small score subsequently published. This revision is being followed for the first time in Boston in the present performances.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, jingles, tam-tam, glockenspiel, two harps, and strings.

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The score was published with a dedication "To the Memory of George Butterworth." George S. K. Butterworth, a composer of orchestral pieces and songs, was killed in action in France, August 5, 1916, at the age of thirty-six.

THE composer made this statement in the programme of the London performance of 1920:

"The title, 'A London Symphony,' may suggest to some hearers a descriptive piece, but this is not the intention of the composer. A better title would perhaps be, 'Symphony by a Londoner,' that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression; but it would be no help to the hearer to describe these in words. The music is intended to be self-impressive, and must stand or fall as 'absolute' music. Therefore, if listeners recognize suggestions of such things as the 'Westminster Chimes,' or the 'Lavender Cry' they are asked to consider these as accidents, not essentials of the music."

Mr. Vaughan Williams has been even more laconic about his other symphonies. The early "Sea" Symphony was an exception, because it contained its own descriptive text. But of bucolic episodes in the "Pastoral" Symphony he gave no hints whatever, and his latest is frankly "absolute." When Albert Coates introduced the London Symphony in New York he gave out in the printed bulletins of the Symphony Society a vivid word picture. The description has been generally quoted since, and taken as having emanated at least in some part from the composer. As spokesman, Mr. Coates had become decidedly specific. It was natural to assume some sort of an understanding "between friends."

One recalls controversies in Germany, protests of composers such as Mahler or Strauss, who were wary of sanctioning elaborate elucidations as official, and whose friends sometimes made known more than they were intended to. "Programmistic" composers have probably felt that word pictures can be a doubtful aid. If cleverly expressed, they have been known to exceed the function of guide, to draw public and critical attention from music to literature. When Vaughan Williams spoke of his score as "a symphony by a Londoner," he implied clearly enough that it was personal music, music simply of Vaughan Williams which somehow drew into its wake certain everyday sights and sounds. Guiding words could not probe its essential nature. The composer knew, probably, that Londoners would, to the extent of their sympathy with him as an artist, feel the music as he did. Those of other cities and nations would respond less surely to the external earmarks. Descriptions of London might be of help to them.

The explanation given out by Albert Coates was as follows:

SOCIETY OF FRIENDS *of the* BOSTON SYMPHONY ORCHESTRA

The fiscal year of the Boston Symphony Orchestra starts each year on September 1st in order that the accounts may conform to the seasonal activities of the Orchestra.

The year just closed has been remarkable for the outstanding performance of the Orchestra and for its great contribution to the musical thought and education of the country.

The Orchestra now enters its Sixtieth Season more widely respected than ever, and confident that those Friends whose financial support has made this possible will continue to back its efforts and share in its fame.

To those who have never enrolled in our Society let me point out that without the financial support of the Friends the Orchestra could not exist.

Contributions of any amount sent to the Boston Symphony Orchestra at the Treasurer's Office, 6 Beacon Street, Boston, constitute enrollment.

Among our members are those who enjoy the Orchestra; others who recognize the outstanding service it performs at the "Pops," the Esplanade, the Youth Concerts, or the Berkshire Music Center; and still others who value the prestige that it brings to our Community. All give according to their means and their interest.

REGINALD C. FOSTER
Chairman, Society of Friends of the
Boston Symphony Orchestra

"The first movement opens at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery. London sleeps, and in the hushed stillness of early morning one hears 'Big Ben' (the Westminster chimes) solemnly strike the half-hour.

"Suddenly the scene changes (*Allegro*). One is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours — a steady stream of foot passengers hurrying, newspaper boys shouting, messengers whistling, and that most typical sight of London streets, the coster-monger (Coster 'Arry), resplendent in pearl buttons, and shouting some coster song refrain at the top of a raucous voice, returning from Covent Garden Market, seated on his vegetable barrow drawn by the inevitable little donkey.

"Then for a few moments one turns off the Strand into one of the quiet little streets that lead down to the river, and suddenly the noise ceases, shut off as though by magic. We are in that part of London known as the Adelphi, formerly the haunt of fashionable bucks and dandies about town, now merely old-fashioned houses and shabby old streets, haunted principally by beggars and ragged street urchins.

"We return to the Strand and are once again caught up by the bustle and life of London — gay, careless, noisy, with every now and then a touch of something fiercer, something inexorable, as though one felt for a moment the iron hand of the great city — yet,

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nevertheless, full of that mixture of good humor, animal spirits, and sentimentality that is so characteristic of London.

Second Movement

"In the second movement the composer paints us a picture of that region of London which lies between Holburn and the Euston Road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets, over which seems to brood an air of shabby gentility — a sad dignity of having seen better days. In the gathering gloom there is something ghost-like. A silence hangs over the neighborhood, broken only by the policeman on his beat.

"There is tragedy, too, in Bloomsbury, for among the many streets between Holburn and Euston there are alleys of acute poverty and worse.

"In front of a 'pub,' whose lights flare through the murky twilight, stands an old musician playing the fiddle. His tune is played in the orchestra by the viola. In the distance the 'lavender cry' is heard: 'Sweet lavender; who'll buy sweet lavender?' Up and down the street the cry goes, now nearer, now farther away.*

*"The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with 'sixty-two elegant cuts' and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London — the gipsy's cry, chairs, baskets, brooms, 'sung in exquisite intervals, plaintive, sustained, enduring,' and the cry and song of lavender. The other cries he said, are plenty, new, and horrible. One of the most hideous is 'All alive, O! Catch 'em alive!' "— P.H.



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"The gloom deepens, and the movement ends with the old musician still playing his pathetic little tune.

Third Movement

"In this movement one must imagine one's self sitting late on a Saturday night on one of the benches of the Temple Embankment (that part of the Thames Embankment lying between the Houses of Parliament and Waterloo bridge). On one side of the river all is quiet, and in the silence one hears from a distance, coming from the other side of the river, all the noises of Saturday night in the slums. (The 'other' side, the south side of the River Thames, is a vast net-work of very poor quarters and slums.) On a Saturday night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce of all kinds; the streets and alleys are crowded with people. At street corners coster girls in large feather hats dance their beloved 'double-shuffle jig' to the accompaniment of a mouth organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest; then we hear a few bars on a hurdy-gurdy organ. All this softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.

"The music changes suddenly, and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes down, making Slumland and its noises seem remote. Again,



for a few bars, we feel the Thames flowing through the night, and the picture fades into fog and silence.

Fourth Movement

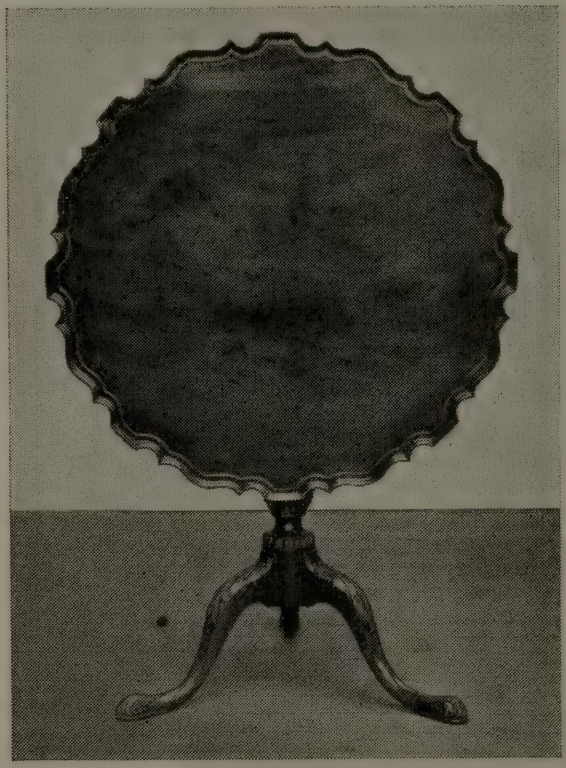
"The last movement deals almost entirely with the crueler aspects of London, the London of the unemployed and unfortunate. After the opening bars we hear the 'Hunger March' — a ghostly march of those whom the city grinds and crushes, the great army of those who are cold and hungry and unable to get work.

"We hear again the noise and bustle of the streets (reminiscences of the first movement), but these now also take on the crueler aspect. There are sharp discords in the music. This is London as seen by the man who is 'out and under'; the man 'out of a job,' who watches the other man go whistling to his work; the man who is starving, watching the other man eat — and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering.

"The music ends abruptly, and in the short silence that follows, one again hears 'Big Ben,' chiming from Westminster tower.

"There follows the epilogue, in which we seem to feel the great deep soul of London — London as a whole, vast and unfathomable — and the symphony ends as it began, with the river — old Father Thames — flowing calm and silent, as he had flowed through the ages, the keeper of many secrets, shrouded in mystery."

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images in "A London Symphony." The reviewer of the first performance of the revised score pointed out in the *London Times* that Vaughan Williams is not the familiar type of composer who writes programme music, and withholds verbal pictures lest the hearer be distracted from the music as such. "On the contrary he tells us plainly what is the basis of his symphony, that conglomeration of people and things which we all know, rail at, hate, love and admire at once, and call London. When the symphony ended — the last note faded away, not into silence, but into the distant murmur of the traffic in Oxford Street. The music just receded again into the mass of common things from which it had sprung. In the course of the symphony everyone had recognized certain evidences of these, the jingle of a hansom cab in a quiet street, the cry of a lavender seller, the Westminster chimes — things which you cannot help hearing, but do not notice very much in London life. There is no use in pointing them out; they are only the accidents which we occasionally use as symbols of the life which occasions them. In the Symphony none of them has much to do with the main thread of the music, save perhaps that the chimes in the finale serve to cut the thread.

"If Vaughan Williams does not tell us the details of his programme, therefore, it is not because he fears to tell us too much, but because

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we already know far more than he can tell us. We can all make up our own pictures if we want them, sometimes they leap to the inward eye unbidden. The simple, solemn sounds with which the finale opens gave us one which could not have been in the composer's mind when he wrote the Symphony before the war. It was the picture of Whitehall with a dark scaffolding enclosing an unfinished cenotaph and the figure of Nelson looking down from his pillar in the background. It came, no doubt, because at that moment, after the hectic bustle of the scherzo, the composer had paused for a moment to consider some big things which London rarely pauses for, but never quite forgets."



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ENTR'ACTE

STREET CRIES OF LONDON

By GEORGE A. KUYPER

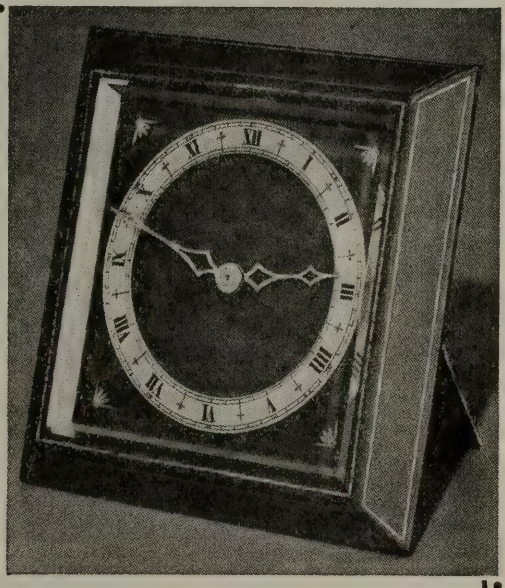
THE hawking of wares in the streets of the city has in every country led to the creation of distinctive calls which itinerant pedlars have employed to draw attention to the goods they are selling. Stereotyped expressions and the inflections of voice which each hawker used in crying his wares led to short musical phrases which ultimately became distinctive parts of the formula of each variety of pedlar. When and where these calls or "cries" originated no one knows – as one French writer has said, their origin *se perd dans la nuit des temps.*

The earliest record of London trade cries is given in the *New English Dictionary* of a cry of 1393: "Kokes and here knaues crieden hote pyes hote." In a fourteenth century poem by Dan John Lydgate (1370–1450) titled *London Lackpenny* is found the earliest collection of these street cries: included are those of "hot peascods," "strawberries ripe and cherries in the rise" (recall Herrick's "Cherry-Ripe"), "hot sheep's feet," and "rushes green."

In a play entitled *Three Ladies of London* (1584) there is a broom-cry:

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But very well bound.
My broomes be not crooked.
But smooth cut and round.

Many of the early English dramatists introduced the street cries into their plays. They are rich in pictorial illustration and provide a vivid mirror of the times.

Readers of Smollett's *Humphrey Clinker* will recall his protests against the "noisy rustics bellowing 'green peas.'" There was also Morose in Jonson's *Silent Woman,* who walked through the streets protecting his ears by "a huge turban of night caps" against the many street noises — particularly the cries: fish-wives, orange-women, chimney-sweepers, broom- and costard-mongers, among others. The streets of London for generations must have resembled a modern fair in which the loudest voices "carry" the customer (or perchance drive him away!).

Addison, in the *Spectator* (No. 251), wrote: "There is nothing which more astonishes a foreigner, and frightens a country 'squire, than the cries of London. My good friend Sir Roger often declares that he cannot get them out of his head, or go to sleep for them, the first week that he is in town." Then Addison refers to a project proposed by one

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of his readers: "Comptroller general of the London cries" which he divides into vocal and instrumental. "Vocal cries are of a much larger extent, and indeed so full of incongruities and barbarisms, that we appear a distracted city to foreigners. Milk is generally sold in a note above *Ela*. . . . The chimney-sweeper is confined to no certain pitch; he sometimes utters himself in the deepest bass, and sometimes in the sharpest treble. . . . It should be my care to sweeten and mellow the voices of these itinerant tradesmen before they make their appearance in our streets. . . . There are [those] who affect a very slow time. . . . I [cannot] forbear being inspired with a most agreeable melancholy when I hear that sad and solemn air with which the public are asked, If they have any chairs to mend."

In *Fortunes of Nigel* Sir Walter Scott has the apprentice Jenkin Vincent crying to every passerby: "What d'ye lack – What d'ye lack? Clocks – watches – barnacles? What d'ye lack?"

Among the earliest cries of London is the cry of the city watchman:

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> Light, hange out your lights, heare!

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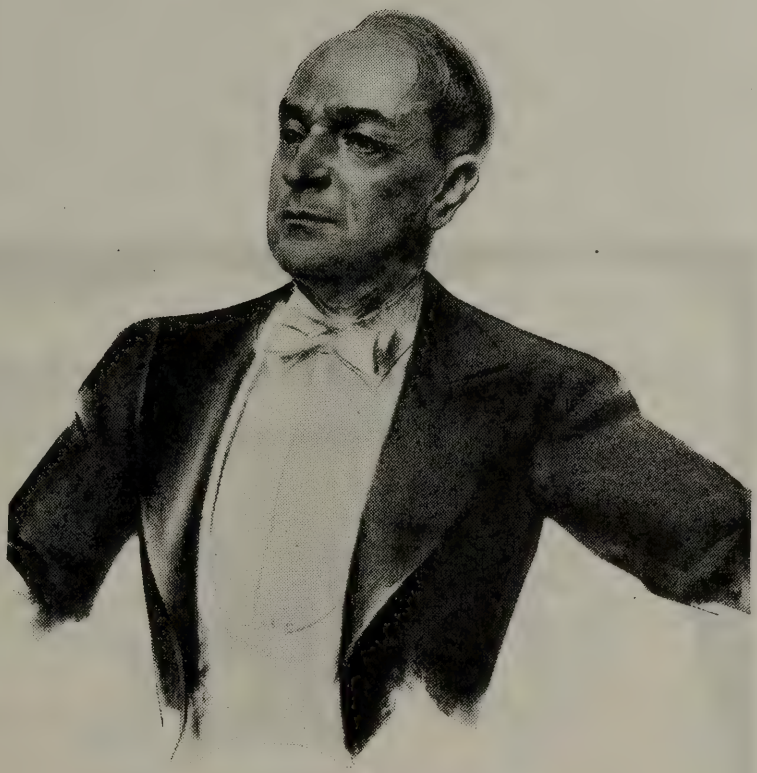
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coals, wood to cleave, fine writing ink, wafers or wax, aqua vitae, hot wardens, hot codlings, milk (in regard to the last, the cry was shortened from "Any milk here?" to "Milk below" and finally corrupted into "Mio" which some wag interpreted into *Mi-eau — Demi-eau.*) Others have become embedded in nursery rimes:

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Diddle! Diddle! Diddle! Dumplings hot.

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Eminent composers have set to music the cries most in vogue at their time. Thomas Morley set music of four, six, eight and ten parts to the cries of his day. Orlando Gibbons (1583–1625) set music in madrigal form to several contemporary cries. *Pammelia-Musickes Miscellanie* (1600–1618) is a compilation of cries set to music. Georges Kastner wrote a humorous symphony entitled *Les Cris de Paris* and Charpentier used street cries in his opera *"Louise."*

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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

The most recent performance in this series of the Boston Symphony Orchestra was on October 8, 1938.

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plaus-

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ible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was

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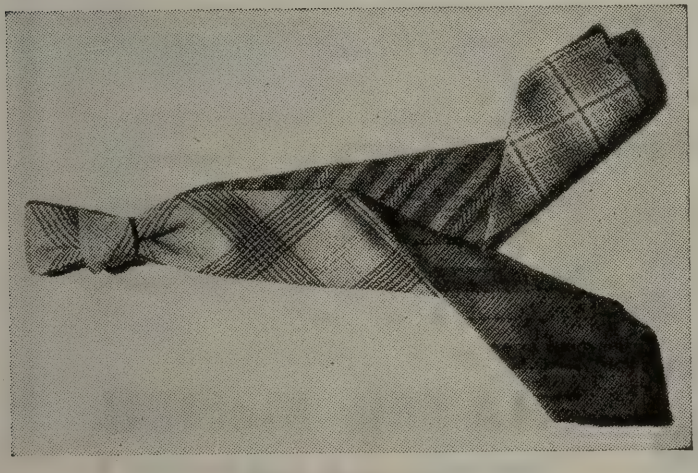
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forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a *forte* bow stroke." He protested that "the life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." All this suggests that Beethoven may have suffered by two extremes in the matter of these fermatas — from the italicizing Romantics, and from the too correct and brisk academicians. Even many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of



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Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end to them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata



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is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement. The slow movement, more conventional, had its surprising passages. The scherzo (labelled merely "Allegro") had, unlike the scherzo of the Second or Third Symphonies, little of what was implied by the word. The *da capo* is more like a new development than a repeat, and the sense of progression naturally ushers in the long bridge to the finale, a link between movements which was entirely without precedent. The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no analyst, no technician, will ever account for in factual terms.

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And so the symphony remains the most striking manifestation of the impassioned, the eruptive Beethoven. It sent the romancers at once searching for causes, for explanations, and they have never ceased. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" [Schindler], and that the notes were suggested to him by the call of the goldfinch [Ries]. Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

Some writers would not agree with this. Grove, for example, assumed that Beethoven must have had a "personal purpose or idea" in mind when he put this stormy music to paper. "It is impossible," wrote Grove, "to resist a strong feeling of regret that in this and others of his symphonies Beethoven did not give us a clue to his in-

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tentions." That regret did not curb Sir George in the exercise of free speculation. Since the Symphony occupied its maker principally from 1805 till the end of 1807, and since 1806, the year of the Fourth Symphony, was also the time when Beethoven became secretly engaged to Theresa von Brunswick, there was nothing more natural than to look for signs of that touching love affair in both symphonies. Grove believed without question that Theresa was the *"Unsterbliche Geliebte."* The emotional outpourings of the Fifth Symphony were the outpourings of the famous love letters, transformed from the incoherence of words to the coherence and ordered power of notes. "The Recollections of Countess Theresa von Brunswick," written by her younger friend under the pseudonym "Mariam Tenger" and published in 1890, makes repeated allusion to a stormy scene which is described as having taken place in 1796 between the excitable master and his then child pupil of fifteen. The Countess in her old age seemed to remember this scene with especial vividness, and Grove saw in it the very picture of the opening movement.

The composer, impatient at the shy girl's frightened and fumbling attempt at a sonata, stamped out of the house into a blizzard while the alarmed Theresa hurried after him with his hat and cloak.

Sir George found the first and second theme to express "the two

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characters exactly — the fierce imperious composer, who knew how 'to put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Plentiful readings less acceptable than this one could be found, with little hunting. Berlioz, whose musicianly understanding of Beethoven's symphonies must sometimes be discerned through a thicket of verbiage, sees here "the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt." Imaginative embroidery reaches its height when Berlioz is reminded by the trio in the scherzo of a "gay and frolicsome elephant" (*"les ébats d'un éléphant en gaieté"*). One turns with a certain relief to the thought that Beethoven was probably conscious of tones and nothing else as this tonal revolution transpired and became articulate. It would seem entirely possible that he had no personal encounter in mind, no scheme for the disruption of musical law and order. As Edouard Herriot has said, in his "Life and Times of Beethoven," he proceeded "without a calculated theory, without a scholastic formula, but in an altogether simple manner, because in so ample a work, master over all his resources, he applied himself once more with a native ingenuousness." The music, too, may be profitably approached with a similar ingenuousness, free of inward probings.

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BEETHOVEN'S Fifth Symphony, like other works once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. Yet one must also record that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made

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no recorded impression. The Leipzig which received the "Eroica" with much understanding in 1809, did at least as much for the Fifth in the following year. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the last three concerts of the season.

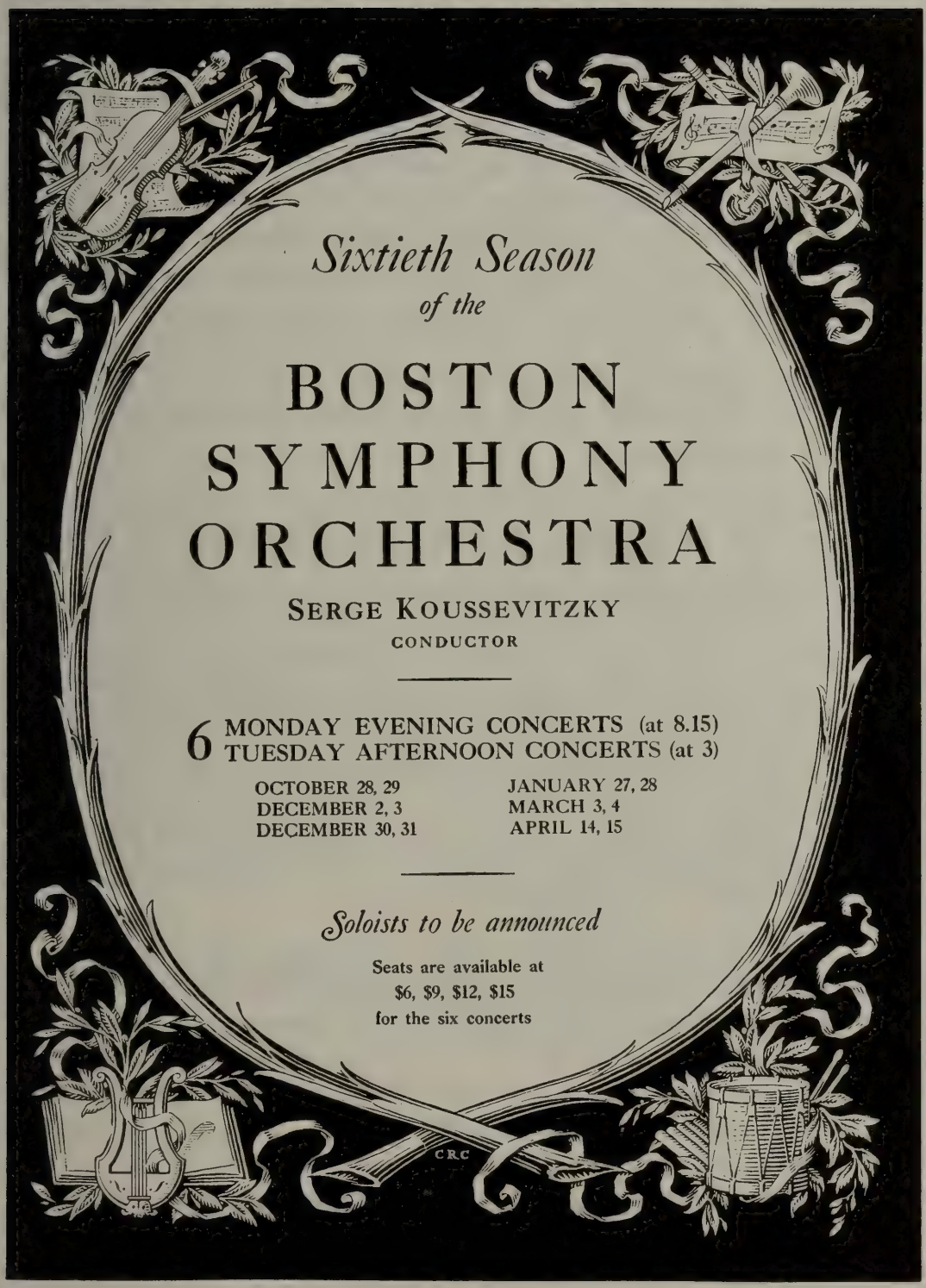
Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, if compared with present ways, would be called rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah,

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

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perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and too much of loudness. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

~

The year 1841 marked the first awakening in America to the beauties of the symphonic Beethoven. The Fifth Symphony had what was probably its first complete performance in America, in New York on February 11 of that year. Single movements of the symphonies were occasionally played in amateur performances, but these seemed to have brought no realization of Beethoven's significance.* It fell to the Boston Academy of Music, a school which occupied the old Boston (Federal Street) Theatre, to make Beethoven known through performances of the school orchestra. The first of these was on February 14, 1841, when Beethoven's First Symphony was played, and the

* R. G. Appel in the Bulletin of the Boston Public Library, 1927, notes an item listed in a programme of the "Apollo Society," February 28, 1826, as "Symphonia — Full orchestra — Beethoven."

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second November 27 of the same year when the Fifth was played. John S. Dwight in his contribution to the Memorial History of Boston recalls these performances of 1841 at what was then called the Odeon Theatre: "Strange to say, they were our first initiations into the glories and mysteries of the symphonic form of art." A contributor to the *New York Musical Courier* forty-two years later recalled the performance of the Fifth Symphony at the Boston Academy. The long memory of this writer (who signed himself "Delta") was so dimmed by the passage of time that he blended the two concerts of 1841 into a single concert in March. But the impression which the Fifth Symphony made was still vivid in his mind. The Academy audiences, he explained, had been accustomed to nothing more exacting than yodelling minstrels, sentimental balladists, and organ selections, such as a piece representing "a concert on a lake interrupted by a thunderstorm." The directors of the Academy showed great enterprise. They succeeded in assembling an orchestra of twenty-three players, and achieved that by engaging men from the theatres, and putting their concert on a Saturday night, when, on account of existing blue laws, theatrical presentations were not allowed. Even so, they had to call in amateurs "from out of the city."

"An entire symphony," wrote Delta, "was a rather solid entertainment for even a Boston audience of forty years ago. So the programme also comprised a Strauss waltz, and Rossini's Overture to *'La Gazza Ladra'* by the orchestra, a duet on the organ, and a quartet for male voices: 'Thou, who reignest in this bosom.' These lighter productions were given after the Fifth Symphony, and I am afraid that a good many of those present wished they had had more of Strauss and less of Beethoven. At any rate the performance was so successful that it was repeated soon afterward. The price of tickets was twenty-five cents."

The symphonies of Beethoven soon became popular, and the Fifth at once established and continued to hold the lead in public favor.

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III. Largo
IV. Allegro non troppo

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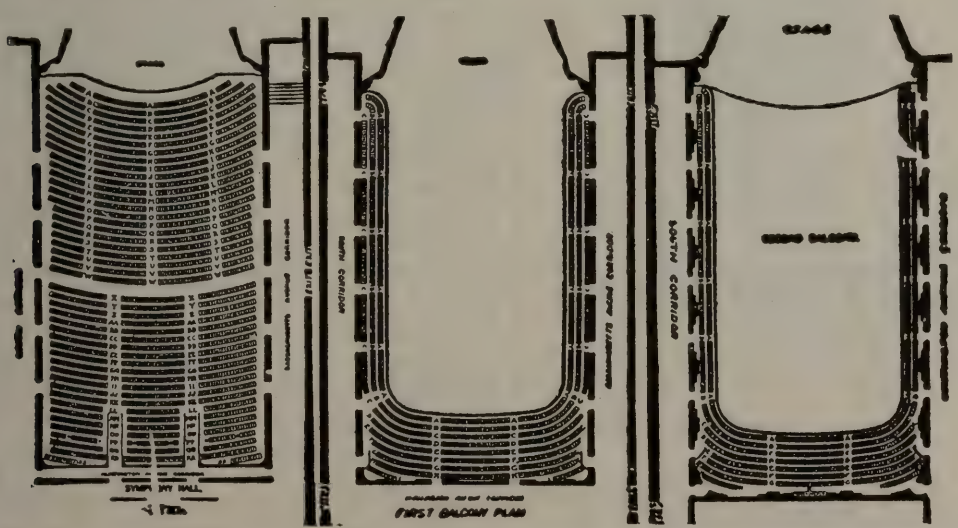
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(Continued from page 3)

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Moreover, a glance at the Orchestra's calendar shows that all these concerts make up merely the "winter season." During the coming year its "season" will run from October 11, 1940 until August 17, 1941 — forty-six weeks of orchestral activity, which will include the Pop Concerts in Symphony Hall, the Esplanade Concerts, the Berkshire Music Center, and the Berkshire Symphonic Festival.

THE FIFTH SYMPHONY OF SHOSTAKOVITCH

It is now nearly fifteen years since Dmitri Shostakovitch as a youth of nineteen wrote his First Symphony, the piece which more than any other has brought his name and the music of present-day Russia to the attention of the Western world. Shostakovitch has composed a considerable amount since that time — two operas, three ballets, chamber music, and five more symphonies (Shostakovitch has recently completed his Sixth Symphony). In January, 1936, the composer who had been the most popular in Soviet Russia was publicly declared to have failed to meet the artistic aims and ideals of his people. Performances of his works in his own country virtually ceased. The Fifth Symphony, composed for the twentieth anniversary celebrations at Leningrad in the autumn of 1937, was an immediate success, and was enthusiastically praised on every hand. The Symphony definitely restored Shostakovitch to his former favor.

Outside of Russia, too, only the Fifth Symphony has met with favor comparable to that of the First. This Symphony, introduced at the Boston Symphony concerts by Richard Burgin on January 20, 1939, will have its first hearing as interpreted by Serge Koussevitzky, at the symphony concerts of next week.

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SIXTIETH SEASON, 1940–1941

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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"Sixty years ago a resident orchestra of the first rank in America did not exist. The country had to be shown. It was. By 1900 we had six major symphony orchestras; in 1940 we have sixteen, and, in the second rank, two hundred and fifty lesser ones, four-fifths of which have been established since 1919, and one-half of which, slump or no slump, post date 1929. And after six decades of trail-blazing the Boston orchestra is still pre-eminent.

"It goes on blazing trails. 'Pops,' Esplanade concerts, Berkshire Symphonic Festival, and, in its sixtieth year, the new music school at Tanglewood — so soon as one path has been found, it starts another.

"The great creative epoch of music (from about 1720 to 1920), a period in which masterpieces came tumbling over one another from the brains of composers, was one in which musical form was being elaborated, but performances were often, if not generally, crude. That epoch has now been succeeded by one in which performance of the music is being elaborated. Bach never heard his B minor Mass. We can hear it annually — or daily by phonograph. Wagner never heard as good a performance of "Tristan" as those at the Metropolitan in New York. But in the art of composition, our epoch, with one or two exceptions, is a long way behind the two centuries from 1720 to 1920.

"Where we do excel is in performance. This art of interpretation in music is relatively new. It was, of course, always there, but in the background. Bach and Handel were virtuoso organists, but primarily they were composers.



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The change began among the concert pianists. A hundred years ago, Clara Schumann, then a young girl in braids and muslins, was a strict classicist. In Vienna she heard Liszt. He was a one-man revolution. Flashing eyes and floating hair, 19th-century romanticism had burst the dykes of the formal 18th century. Music had changed its dress from satin and ruffles to the flowing cape and Byronical collar open at the throat.

"At the turn of the present century something similar happened to orchestral conducting. Hitherto the conductor had been secondary to the orchestra; now he began to be an interpretive artist in his own right; like a fine instrumentalist, he not only played the music, he played on the music. Were we today to return to the flawless technical perfection of Gericke's orchestra, or even to the austere classicism of Dr. Muck, it is a question whether, after having grown expectant of Dr. Koussevitzky's performances that glow like October foliage, we would any longer be quite satisfied with the older style. For the art of conducting, too, has moved forward.

"This epoch of elaborate performance has its perils. Vast as the literature of music is, its masterworks are being subjected to an ordeal of repetition by concert, by radio, and by phonograph such as no other art except architecture, which we see and use daily, has ever been required to endure. How can its charm of novelty survive? Partly in the abiding unexpectedness which is an ingredient of all fine music, and partly in the art of interpretive conducting which recreates anew the music in each performance. Here, again, after sixty years of pioneering, the Boston Symphony Orchestra is still pioneer."

(*Boston Globe,* Oct. 12, 1940)

RARE BEETHOVEN RELICS

In a case in the First Balcony Gallery are several items of Beethoven memorabilia, lent by Mr. Louis Krasner, which are of unusual interest because of their initial showing in Symphony Hall.

Of greatest importance is a page of music written *Comme un souvenir à Sarah Burney Payne par Ludwig von Beethoven* in 1825.

Mrs. Payne was the daughter of Charles Burney, the famous musical historian. She later presented the complimentary autograph to a London news-

paper editor and renowned amateur musician, Thomas M. Alsager. The letter accompanying her gift reads: "Not uncaring for the remembrance of Beethoven but desirous to consecrate and enshrine it in the most congenial spot in London (perhaps say the world), S. Payne claims for it a place in the music room of her most valued friend T. M. Alsager, February 2nd, 1845."

Thomas Massa Alsager (1779–1846) was for many years a proprietor of the *Times* of London, being especially interested in everything relating to music (as well as the collection of mercantile and foreign news). It was at his suggestion that the *Times* added to its staff a professionally trained musical critic, the first to be employed on any daily paper.

Alsager was an intimate friend of Lamb, Wordsworth, Leigh Hunt, Mendelssohn, Moscheles, and many other famous men. Intensely devoted to music, he gave to it all his leisure time; his accomplishments in this field were very great, for he could perform on all the instruments of the orchestra.

Private concerts given at his home were events in London musical life. The great Mass in D of Beethoven was given there for the first time in England (Dec. 24, 1832) under the direction of Moscheles. One object of the Queen Square Select Society, of which he was the most active member and under whose auspices these concerts were given, was to establish a taste for Beethoven's chamber music, by performing it in the best manner attainable. From this enterprise there resulted a series of chamber music concerts given publicly in 1845 and 1846, and called the Beethoven Quartet Society — the result of "the enthusiasm, knowledge and munificence of Alsager" (Grove). An announcement of this society is included in the present exhibit.

There is also a copy made by Moscheles for Robert Schumann of a sketch of Beethoven drawn from life by Hornemann.

In the same frame with the sketch are a flower picked on Beethoven's grave in 1852 by the English musician, George Doane, and a lock of Beethoven's hair, sent to Moscheles by Schindler in 1827. Moscheles has written an accompanying note stating: "L. v. Beethoven died on 26th March, 1827. A. Schindler wrote me on the 24th of March: 'This hair I have today cut from his [Beethoven's] head and I am sending this to you.' "

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Second Programme

FRIDAY AFTERNOON, October 18, *at* 2:30 *o'clock*

SATURDAY EVENING, October 19, *at* 8:15 *o'clock*

Gluck..... Overture to "Iphigenia in Aulis"

Mozart Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro
II. Andante
III. Menuetto; Trio
IV. Finale; Allegro

INTERMISSION

Shostakovitch.....Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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OVERTURE TO *"IPHIGÉNIE EN AULIDE"*

By CHRISTOPH WILLIBALD GLUCK

Born July 2, 1714, at Weidenwang; died November 25, 1787, at Vienna

Gluck composed this *"tragédie opéra"* in the year 1769. The libretto was furnished by the Bailli du Roullet, who based it upon the *"Iphigénie"* of Jean Racine. The first performance of *"Iphigénie en Aulide"* took place at the *Opéra* in Paris, April 19, 1774.

The Overture, with the ending by Richard Wagner, was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra, February 23, 1934. It was performed at Sanders Theatre, Cambridge, December 21, 1939.

WHEN Charles Burney visited Vienna in the year 1769, he called upon the famous Gluck and was received in friendly fashion. "He was so good-humored," wrote Dr. Burney, "as to perform almost his whole opera *'Alceste,'* many admirable things in a still later opera of his called *'Paride ed Elena,'* and in a French opera, from Racine's *'Iphigénie,'* which he had just composed. His last, though he had not as yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end, with as much readiness as if he had a fair score before him."*

* "The Present State of Music in Germany, the Netherlands, and United Provinces."

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When Dr. Burney wrote that his host had not "committed a note" of his new opera to paper, he was misinformed, or at least mistaken. Gluck had completed the score of his *"Iphigénie en Aulide,"* as appears in a letter from du Roullet, the librettist, to Dauvergne a month earlier. Gluck was indeed planning industriously for a descent upon Paris. In Vienna his efforts had not brought him full artistic satisfaction. He looked with interest towards France, where opera, though stilted and formal, at least made much of its dramatic subject and did not lose itself in the meaningless vocal ornamentation of the current Italian style. Gluck accordingly cultivated the acquaintance of du Roullet, then attaché of the French Embassy at the Court of Vienna, with the result that du Roullet wrote for him a book on *"Iphigénie,"* and when it was set to music called attention to the fact in a letter to Dauvergne, the Director of the *Académie Royale de Musique* in Paris. Gluck had already filled the ear of M. de Sevelinge, a receptive amateur, with his enthusiasm for the French style, and for Lully in particular, and M. de Sevelinge obediently carried messages of this hopeful enthusiasm back to Paris. Still another, and this time a winning card, was played by Gluck. He paid his respects to Marie Antoinette, and "Madame la Dauphine," who remembered him well as her music-master, at once threw her powerful influence in his favor.

There could have been but one outcome to this combination of inclination and strategy. As Alfred Einstein expresses it in his admirable biography of the composer: "Not only had Gluck become ripe for Paris, but Paris for Gluck." *"Iphigénie"* was ordered for production at the *Opéra* in Paris. Gluck supervised the production of the opera, not without difficulties through six months of rehearsals. The first performance came to pass on April 19, 1774, amid much excitement. Some were moved by Gluck's dramatic power, many were puzzled by his innovations. There was no doubt about the result and general verdict as Marie Antoinette, in her box, applauded with an emphasis as consequential as any royal decree. The Overture, although it led into the opening scene without interruption, was encored. At succeeding performances the opera took its place as a genuine success.

Since Gluck gave no end to his Overture (in itself a departure from tradition), endings have been supplied by others for concert usage. The one generally adopted is that of Richard Wagner made in 1854 for a performance in Zurich. Wagner at that time wrote a communication to the *Neue Zeitschrift für Musik* on the subject of this overture. He pointed out that the general custom of breaking into an *allegro* at the nineteenth bar where the strings have a striking passage

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in unison was a blind following of the tradition of operatic overtures, and was a violation of Gluck's evident dramatic intentions. Wagner took the pains of examining the original French edition of the score, and found that there was no new tempo indication at this point, the only tempo given being that of the opening *andante*. Wagner demonstrates that the grave opening measures are a preparation for Agememnon's touching appeal to Diana for the life of his daughter, which begins the opera. A glib and lively tempo in the Overture, according to Wagner, is a violation of this mood, and destroys the dignity and beauty of some fine passages. Instead of providing the Overture with a brilliant clap-trap ending, such as the one he specifically rejected and attributed (probably wrongly) to Mozart, Wagner closed the Overture with a reprise of the introductory measures varied slightly but treated respectfully and in good taste. The Overture thus ends *pianissimo* upon the theme of Agamemnon's apostrophe *"Diane, impitoyable."**

* When Wagner revived the opera at Dresden, he laid a refurbishing hand upon the entire score. It must be said that he took far more liberties than our more respectful epoch would allow. He cemented the arias and choruses with connecting passages of his own, justifying himself by using "Gluck's own themes." In the third act he introduced entirely new matter in the recitatives, brought in a new character, Artemis, and changed the ending. The revision was well received. "Our own judgment of today," says Alfred Einstein, "grown historically more sensitive, can no longer share this benevolence. What Wagner made of

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The connection between Gluck and Racine to be found in "Iphigenia in Aulis" is subtler and deeper than the letter of a text. Indeed, the libretto which Gluck set resembled Racine's drama only in that it kept the general scheme of dramatic unfolding and the happy denouement.* If Racine's text was not usable in that it did not fit the rather rigid requirements for arias, ensembles, division into acts, etc., of the opera form, Gluck no doubt felt this opera as coming indirectly from the pen of that illustrious poet of the Court of Louis XIV. Indeed, Racine was accepted as the very embodiment of the classical tradition. Stendahl wrote an essay of book length on *"Racine et Shakespeare,"* depicting the two poets as representative of the

'Iphigénie' is no longer Gluck. He produced an overpainting which obscures the true colors and contours to the point of falsifying the original intention. The height of violation occurs probably at Iphigenia's resolve to die, where the music is not far from the most luxuriant 'Lohengrin' romanticism."

* Euripides, in the ancient drama which was Racine's model, introduced Achilles as a mere pretext for the summoning of Iphigenia to Aulis. Racine depicted Achilles and Iphigenia as really in love, thus heightening the dramatic interest. Euripides had the Goddess Diana snatch Iphigenia from the altar of immolation, and transport her to Tauris. Racine ended his play with her final pardon by the gods at the critical moment, and her happy union at last with Achilles. Ernest Newman has turned ridicule upon this dénouement: "Nietzsche once asked scornfully how Parsifal came to be the father of Lohengrin. One might as well have asked Gluck how Iphigenia, the wife of Achilles, managed to get to Tauris as high priestess."

Gluck's later opera, *"Iphigénie en Tauride,"* the text by Guillard, based on the tragedy of La Touche, was produced in Paris in 1779.



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classical and romantic in letters. Richard Wagner used the same analogy in his "Opera and Drama," where he described the stage of his own time as the development of two tendencies: the "romance which found its greatest flowering in the plays of Shakespeare," and its "diametrical opposite," the *"Tragédie"* of Racine, where there is nothing more than "talk upon the scene, while the action is kept outside." Gluck found a sort of emotional release for the French tragedy by carrying it into opera. "Opera was thus the premature bloom of an unripe fruit, grown from an unnatural, artificial soil."* Unfortunately for Racine in these essays, their writers were too definitely upon the romantic side to give him a just accounting. They could not have been anything but impatient with his perfectly termed phrases, his rhymed couplets, his servility before king and period. French writers, before the romantic peak and after, have freely granted him his exalted position. Voltaire, placing him above Corneille, said: "He is complete in himself; there remains only to write below every page *'beau, pathétique, harmonieux, sublime.'"* Anatole France summed him up in this sentence: *"Une intelligence fine des passions,*

* Paul-Marie Masson, in a scholarly article on "Rameau and Wagner" in the *Musical Quarterly*, for October, 1939, points out that Rameau had already brought about many of the reforms attributed by Wagner to Gluck.

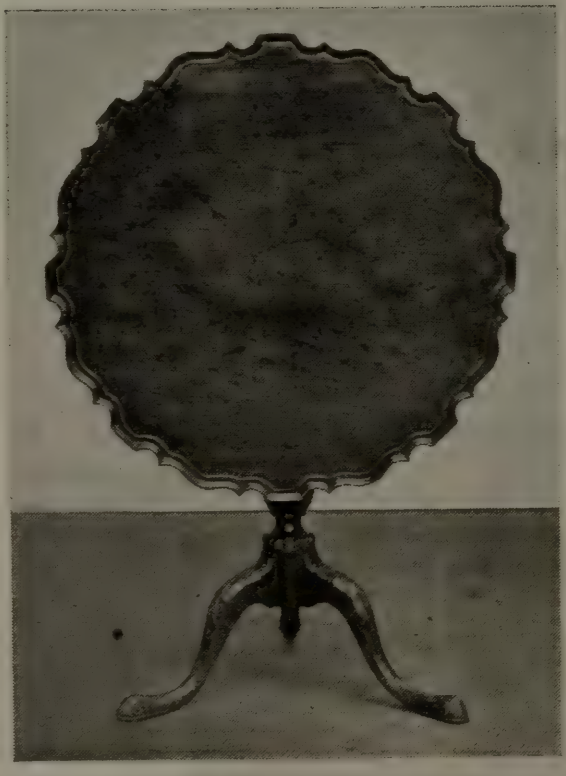


un sens délicat et sûr de la vérité intellectuelle — voilà tout Racine."

"Racine,' he wrote, "knew the secret of external realization for his visions of beauty. As a poet he figures among the best of men, among those who charm human existence, lifting it to enchanted regions peopled with divine forms. The most beautiful images he has invoked will dwell for long to come in the hearts of men. We prefer to believe that they have not yet faded. We would say that they were immortal if the science of our century had not taught us that man makes nothing for eternity. We hold, perhaps, a quicker interest in the creations of the poet when, knowing that they are the finest in the world, we remember too that they are perishable."

Jean Giraudoux, writing a brochure on Racine,* praises him as the flower of a civilization, rather than as an individual genius. This Frenchman exalts the civilization "which rears the man of letters in a stately tranquillity, raising him above histrionics and confession, and making him responsible for an ultimately perfect acoustic. The virtue of a successful civilization is such that in place of the restricted means by which, in unfinished epochs, writers acquire experience — misfortunes, the observation of men, crises cardiac or conjugal — is substituted in those happier periods a congenital knowledge of great

* Translated by Mansell Jones, Gordon Fraser, 1938.



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hearts and great moments. Racine is the finest illustration of this truth. . . .‡

"For Racine the birth of a tragedy is first a question of subject, then of composition, then of development. When the word 'death' comes under his pen, he does not think of his own death. No more than of his shadow when he writes the word 'shadow,' or of his mistress when he writes the word 'mistress.' He simply feels the ease with which his talent works, and the responsibility of seeing himself become the appointed purveyor to his country and his king. . . . He is the poet for whom one could have engraved the following epitaph: 'Here lies he who never set himself the problem of God or of knowledge, he for whom problems of politics, rank and morality had no existence. Here lies Racine.' "

† No anecdote shows more clearly than the following the subjection of Racine, the man of individual thoughts and feelings, to Racine, the court poet. He was once moved to write a paper on the miserable condition of the people of France as the result of the expenses of war. Madame de Maintenon, interceder for him at Versailles, was reading this paper when Louis surprised her. He looked at the contents with displeasure, and inquired who had written it. When he was told, he said coldly: "Does he think he knows everything, and because he is a great poet, does he expect to be a minister of State as well?" Racine had to absent himself from the royal presence for a long time, and was restored to favor only after an abject apology and the earnest intervention of Madame de Maintenon.

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By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The symphony was composed in 1788.

The most recent performances at this series of concerts was on March 25, 1937.

The orchestration: one flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

THE careful catalogue which Mozart kept of his works shows, for the summer of 1788, an industrious crop of pot-boilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player. Between these there are also listed:

June 26 — Symphony in E-flat major
July 25 — Symphony in G minor
August 10 — Symphony in C major

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so much as mention them in any record that has come down to us. They were intended, ostensibly, for some concerts which never came to pass; but one likes to believe that the composer's true intent was mingled with musical phantasy far past all thought of commissions or creditors. The greatest music must, by its nature, be oblivious of time and occasion, have its full spread of wing, and take its flight entirely by the personal prompting of its maker.

Mozart must have appeared to his acquaintances in the summer of 1788 a figure quite incongruous to any such sublimities – "a small, homely, nervous man," writes Marcia Davenport with inescapable deduction, "worrying about his debts in a shabby, suburban garden." And comparing this picture with his music – the very apex of his genius – the writer can well wonder at "the workings of the infinite." Musical Vienna in 1788 (and long afterwards) was probably unconscious of incongruities. The three great symphonies (destined to be his last) were closed secrets to the public who beheld a famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant

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assertion of his powers by the excitement attendant upon the production of "Don Giovanni" in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. Celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

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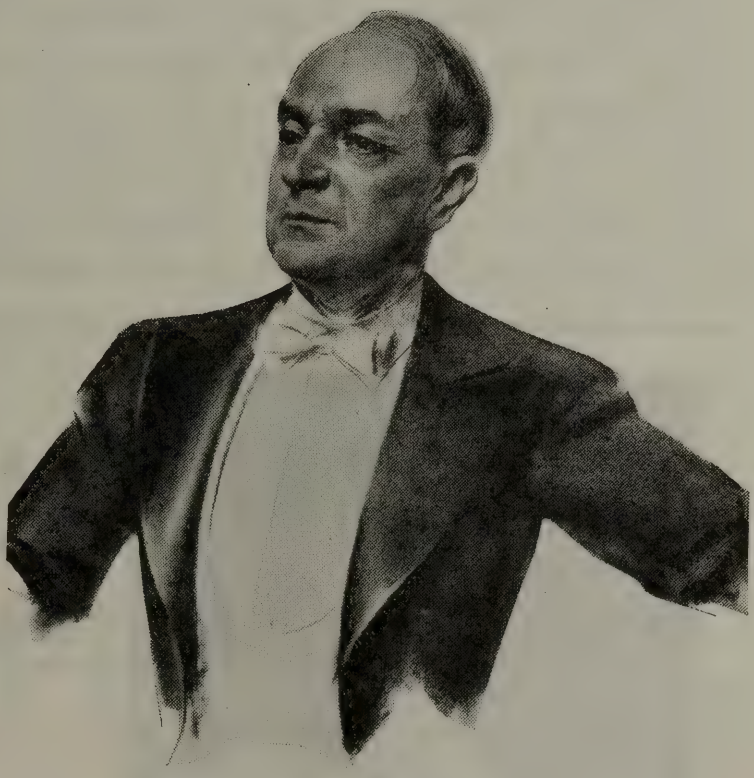
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ese two "evening pictures," or nocturnes, have their background in Dr. onald's own early life, when he lived not far from, and knew well, the on of San Juan Capistrano in southern California.

that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) – the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half – the equivalent of two hundred dollars – in Mozart's case. He expected little in return – no exquisite symphonies or operas to set



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Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

Posterity can more easily agree with Otto Jahn's characterization of the E-flat symphony as a "triumph of euphony — full of charm," and the "Jupiter" as "striking in dignity and solemnity," than his description of the G minor as "full of passion" — of "sorrow and complaining." Early commentators seem to have found a far greater divergence of mood in the symphonies of Mozart than our present world. Nägeli soberly and earnestly reproached Mozart with an excess of *"cantabilität."* "He cannot be termed a correct composer of instrumental music, for he mingled and confounded *'cantabilität'* with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, causing it rather to retrograde than to advance, and exercising a very powerful influence over it."

Spokesmen of the later time when romance unabashed was the fashion extolled this very quality. E. T. A. Hoffmann called this sym-

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phony the "swan song" of Mozart's youth. "Love and melancholy breathe forth in purest spirit tones; we feel ourselves drawn with inexpressible longing towards the forms which beckon as the clouds to another sphere." Wagner's more factual imagination seems to acknowledge Mozart as a primary source of his own emotional art: "The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."

Wagner also discerned a "marked relationship" between this symphony and the Seventh of Beethoven. "In both," he wrote, "the clear human consciousness of an existence meant for rejoicing is beautifully transfigured by the presage of a higher world beyond. The only distinction I would make is that in Mozart's music the language of the

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heart is shaped to graceful longing, whereas in Beethoven's conception this longing reaches out a bolder hand to seize the Infinite. In Mozart's symphony the fullness of feeling predominates, in Beethoven's the manly consciousness of strength."

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of " a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated anti-

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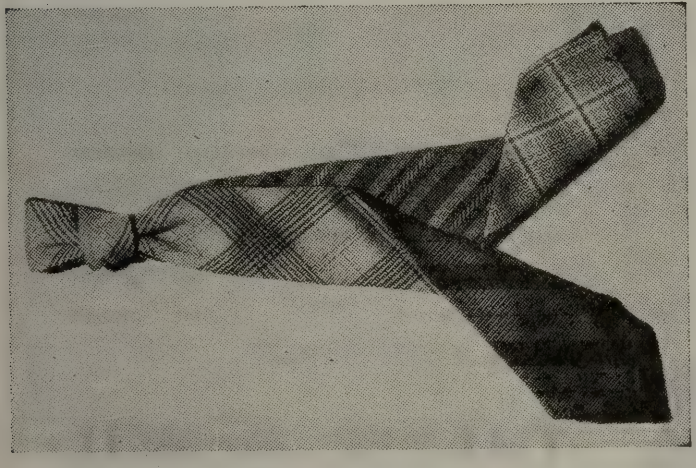
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phonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente.* The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo.* The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a constant increase in tempo to an inspiriting and sonorous conclusion.



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Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady Macbeth of Mzensk' (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.



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became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

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That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

* It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

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The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

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Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of

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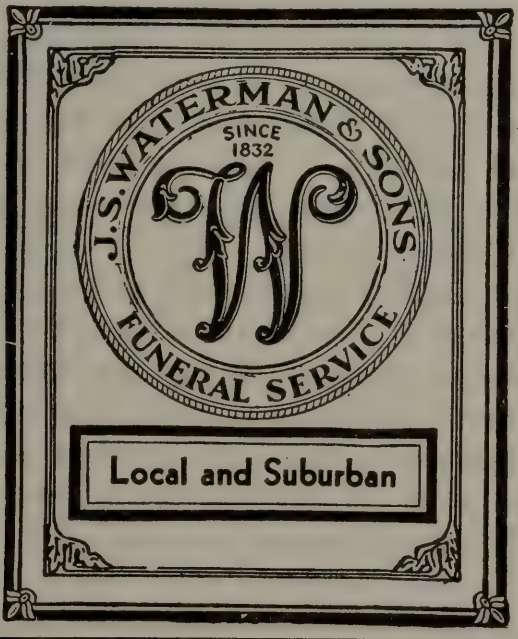
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standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

It will be interesting to review the career of Shostakovitch in the light of the statements he himself has made upon his aims and views.

"I was born in 1906 at Leningrad," he wrote for *La Revue Musicale* in December, 1936. "My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the round of almost all of the world's orchestras, was the product of my culminating studies at the Conservatory.



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"I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [*finesses*] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: 'The Nose' (after Gogol), and 'Lady Macbeth of Mzensk' (after Lesskoff); three ballets, including the 'Golden Age,' and 'The Bolt'; three symphonies, including the 'Ode to October' and the 'Symphony of May 1st'; 24 preludes for piano; a concerto for piano and orchestra; music for films, etc.*

"In this interval of time, my technique has become more finished and secure. Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the recasting of human perception."

This avowal of faith was nothing new from Shostakovitch, who had written in a communication to the *New York Times* (December 5, 1931): "I am a Soviet composer, and I see our epoch as something heroic, spirited and joyous. . . . Music cannot help having a political basis — an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology. The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes.

"We as revolutionists have a different conception of music. Lenin himself said that 'music is a means of unifying broad masses of people.' Not a leader of masses, perhaps, but certainly an organizing force! For music has the power of stirring specific emotions in those who listen to it. Good music lifts and heartens, and lightens people for work and effort. It may be tragic, but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle."

* The composer's "etc." includes a piano sonata, other piano pieces such as "Aphorisms," "Three Fantastic Dances," and two pieces for string octet (1927). More recently, there have been a string quartet (1938), and a suite for jazz orchestra, written for the new "State Jazz Orchestra," inaugurated November 28, 1938, in Moscow. The Sixth Symphony, announced as the "Lenin Symphony," with choral finale, appeared as a purely instrumental work with no more than the numerical title, and was performed in Moscow December 3, 1939. The *Sovietskaya Musica* announced last February that Shostakovitch was at work upon his Seventh Symphony, and was preparing a new version of Moussorgsky's "Boris Godunov."

The composer's sketch of 1936 was apparently written just before the outbreak of open opposition through Russia to his music, and he must already have felt that the divergence between his musical tendencies and the immediate advantage of Soviet musical culture was being questioned. His Second and Third Symphonies, each with a bold and comprehensive programme designed as a mighty "organizing force," had somehow fallen short of their aim. The opera "The Nose" (1930), on Gogol's fantastic short story, had been strongly influenced by atonality and other Western experimentalism, and had been accordingly attacked by the R. A. P. M. ("Russian Association of Proletarian Musicians," since defunct) as a manifestation of "bourgeoise decadence." This opera did not succeed, nor did the ballets "The Golden Age" (1930), and "The Bolt" (1931), which outwardly satirized the bourgeois West and capitalist tendencies in Russia respectively. Orchestral suites from these pieces survived the stage productions. The opera "Lady Macbeth of Mzensk" (1935), an earthy tale of adulterous passion and murder in provincial Russia, had an immediate success both in its own country and abroad.

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist."

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When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

The predicament of Shostakovitch and the nature of the outcry against him may be better understood as described by Grigori Schneerson (printed in *Modern Music,* March-April, 1938):

"A few years ago there appeared the now famous series of articles in the newspaper *Pravda* which were followed by the highly publicized discussion in the Composers' Union, condemning the formalistic tendencies as well as the vulgar realism of 'Lady Macbeth.' Both within and beyond the boundaries of Russia, admirers of that composer's remarkable gifts heard this censure as a thunderclap from a clear sky. Shostakovitch, synonym of young Soviet musical creation, its most outstanding representative, with a world reputation to boot, was hurled from his pedestal!

"Not many at that time understood the meaning, the purpose of the *Pravda* criticism. With courageous directness the paper raised the problem of 'ultimate truth in art,' and, more specifically, of folk-consciousness in the composer, as against an indulgence in fruitless devices to enrapture the 'art-gourmands.' The articles were intended as a clarion call to artists to create as for a great epoch.

"In the Western world the object of the *avant-garde* is presumably the overthrow of old artistic foundations, the breaking out of 'new paths,' however meaningless, at any cost. For us in the Soviet, however, the *avant-garde* is held to express progressive ideas only when it talks to the people in a new, powerful, and intelligible language. The demands of the wide masses of people, their artistic tastes, grow from day to day. The 'advanced' composer is therefore one who plunges into the social currents swirling round him, and, with his creative work, serves the progress of humankind."

Last year Shostakovitch composed his Sixth Symphony. Virtually nothing about the piece or its performance is known outside of Russia. Nicolas Slonimsky, who keeps in constant touch with musical events in Russia, has kindly contributed the following interesting account of the latest chapter in the efforts of an artist and his government to come to an understanding.

"Encouraged by the success of the Fifth Symphony, Shostakovitch announced plans for a new symphony dedicated to the memory of Lenin. This was a difficult undertaking, in which the problem of ideological fidelity was all-important. Lenin was in no sense a music lover, and his musical predilections were indefinite. It was known only that Lenin was definitely opposed to what was loosely termed 'leftist

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art.' On the positive side, it was known that during the early days of the Revolution, he heard the pianist Dobrowen play Beethoven's 'Appassionata,' and liked it. The ideological influence of Beethoven has been strong in Soviet music at all times. Beethoven's earnestness of purpose, the epic dimensions of his music, his political independence, all these qualities were regarded as 'consonant' with Soviet philosophy. Shostakovitch's Fifth Symphony opens, significantly, with flashes of Beethovenian lightning. For his new symphony, Shostakovitch planned to take a leaf from Beethoven's Ninth, and use chorus and soloists. His 'Hymn of Joy' was to be a poem about Lenin by a Caucasian poet, which had an epical ring, and an imprint of authentic self-expression. But something must have gone seriously wrong, for when the Sixth Symphony was finally produced at the Moscow Festival, on December 3, 1939, it was sans chorus, sans Lenin, sans everything.

"Also, the universal approbation that greeted the Fifth Symphony was signally lacking at the performance of the Sixth. In the course of the Moscow Festival of November–December 1939, several major works were performed, among them three cantatas: Prokofieff's 'Alexander Nevsky,' arranged from his music to the film of the same name; Shaporin's 'On the Field of Kulikov,' and Koval's 'Emelian Pugatchov.' All these cantatas drew their inspiration from the incidents of the remote past of Russian history. Alexander Nevsky was the Russian leader who routed the Teutonic Knights at the bloody Ice Battle on the frozen Peipus Lake, on April 5, 1242. The film, with its emphasis on the ability of Russian armies to repel a Germanic invasion, was made before the conclusion of the German-Soviet pact of August 1939, but the production of the cantata on November 20, 1939, apparently was not considered as conflicting with the friendship clause of the pact. Shaporin's subject was the Russian victory over the Tartar chieftain Mamay in the year 1380. Koval selected the story of the rebel Emelian Pugatchov, executed by Catherine the Great on January 11, 1775. The cantatas of Prokofieff and Shaporin emphasized the national, and Koval's cantata, the historical and revolutionary elements. All three were extremely successful, and the press published long articles discussing their merits, while Shostakovitch's Symphony was barely reported at all. The technical analysis of the Symphony in the December 1939 issue of *Sovietskaya Musica* was definitely disparaging. The lesson was made fairly clear. What is needed in the year 1940 is the romanticization of Russia *circa* 1240, while Shostakovitch devotes his talents principally to satirizing Russia *circa* 1840. Will Shostakovitch be able to adapt his essentially satiric talent to the changed times? His entire future in Soviet Russia hinges on the answer."

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II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

Castelnuovo-Tedesco "Cipressi" (Remembrance of the Cypresses of Usigliano di Lari)

(*First performance*)

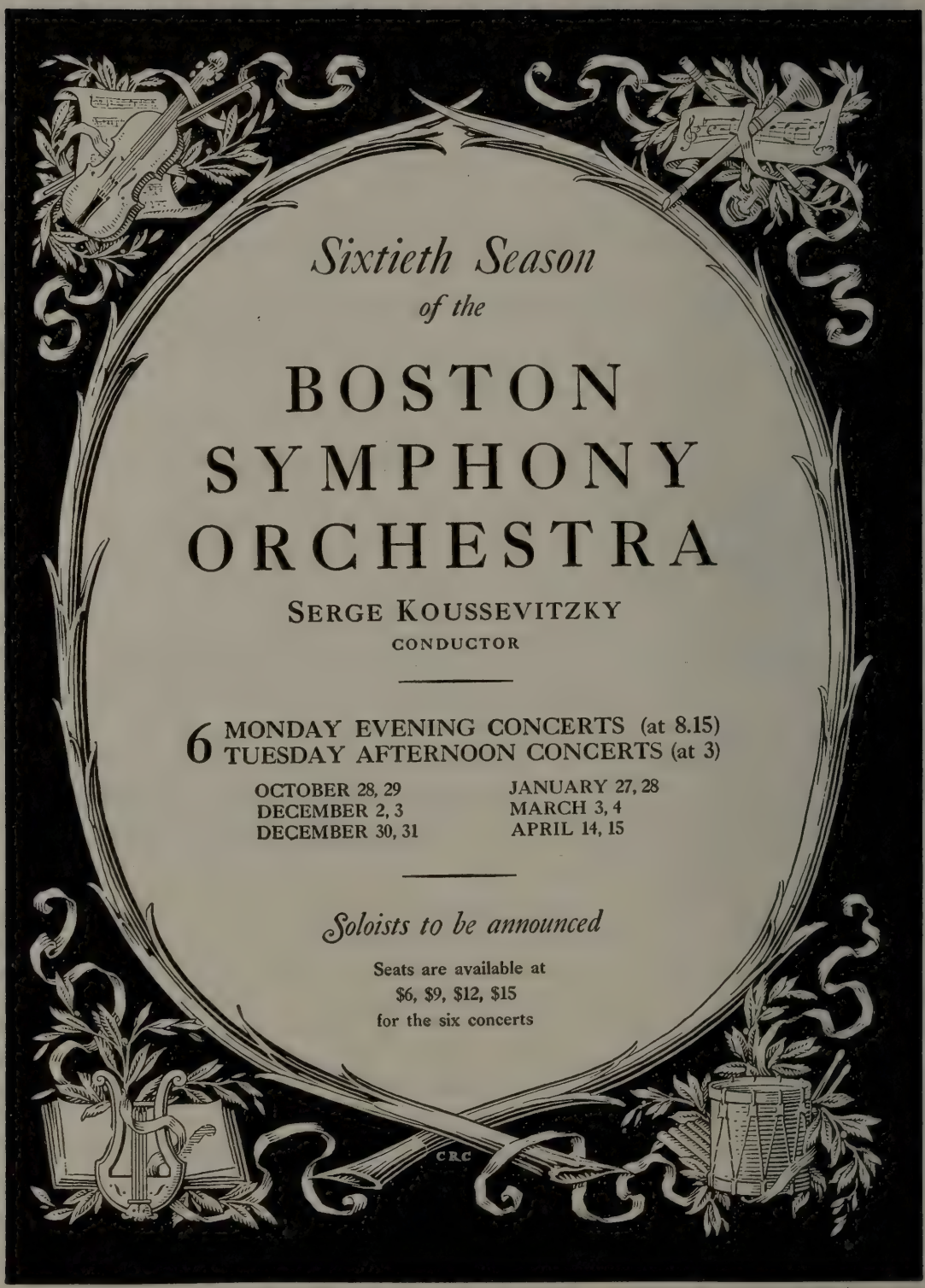
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This programme will end about 4:05 on Friday Afternoon, 9:50 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.


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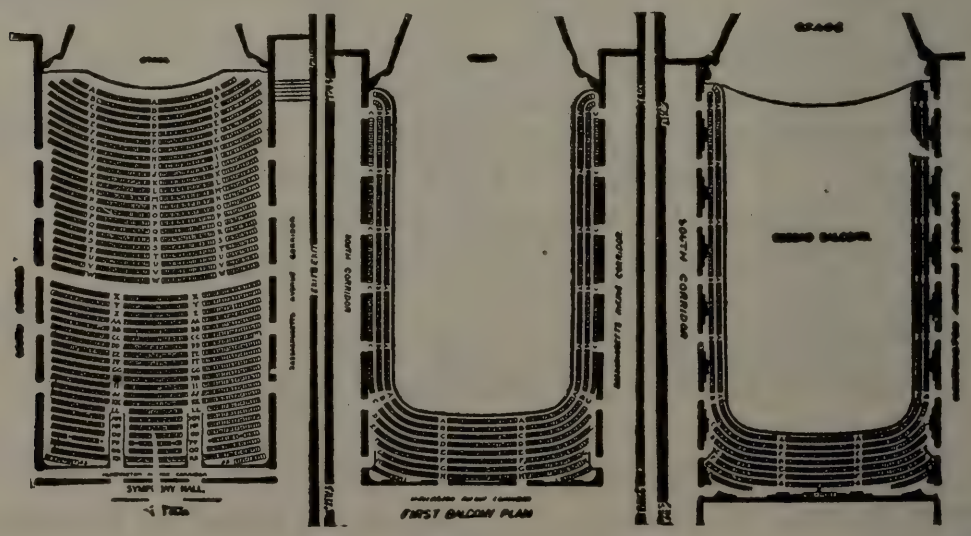
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SIXTIETH SEASON, 1940–1941

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SYMPHONIANA

Meeting of the Friends
The Shorter Symphony Series
A Paganini Birthday

MEETING OF THE FRIENDS

The annual meeting of the Friends of the Boston Symphony Orchestra will take place in Symphony Hall, on Tuesday afternoon, November 5th, at four o'clock.

After the meeting, Dr. Koussevitzky and the Orchestra will play for the members of the Society. Tea will then be served in the Foyer where a special exhibition of pictures will have its first showing. All those who have joined the Society of the Friends of the Boston Symphony Orchestra, and those who wish to join by making their contribution, will be invited to the meeting.

THE SHORTER SYMPHONY SERIES

The shorter series of six Monday evening and six Tuesday Afternoon concerts by the Boston Symphony Orchestra will begin next week, October 28–29. The remaining concerts will take place on December 2–3, December 30–31, January 27–28, March 3–4, and April 14–15.

For this double series, Dr. Koussevitzky draws selectively from the repertory of the longer series, and likewise includes music not heard at the other concerts. Season tickets are still to be had for either series.

Dr. Koussevitzky announces the following programme for the opening pair of concerts: Gluck's Overture to "Iphigenia in Aulis," Haydn's Symphony in G major, No. 88, and "A London Symphony" by Vaughan Williams.

A PAGANINI BIRTHDAY

One hundred and fifty-eight years ago next Sunday (October 27, 1782) was born the first of the musical geniuses of the violin in the last century, whose acclaim marked the beginning of the modern worship of virtuoso performance. Paganini is more than the symbol of an era. His name has become almost mythical. Its mention calls up a picture which, compounded of the weird



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and the demoniacal, excites the imagination. During his lifetime he was accused of being in league with the devil; of having been imprisoned; of being the possessor of some kind of "secret," some trick of playing on which his greatness depended.

Paganini was born in Genoa to a life full of romance and drama. He was worshipped and slandered; applauded by some audiences and hissed by others. (The high prices charged for tickets to his London concerts led one critic to write:

"Who are those who paid five guineas,
To hear the tune of Paganini's?
Echo answers — Pack o' Ninnies.")

On one occasion where he lampooned some members of his audience, he was almost lynched. He was a constant sufferer from physical disorders (partly of his own doing). He had no real home until he was fifty-two. After death his body was refused burial for five years.

After several years of instruction by a harsh, stern and ambitious father (ambitious to turn talent into gold), Paganini was already at six a tolerable player. He then studied with the best teachers of his time, one of whom made it a condition of his instruction that the young student play a new concerto each week at one of the Genoese churches! (Paganini's extraordinary powers as a player at sight were largely due to this training). At eleven he made his début at the great Theatre of Genoa, with a phenomenal success. Extended tours followed, first in the principal cities of Italy and then on the Continent.

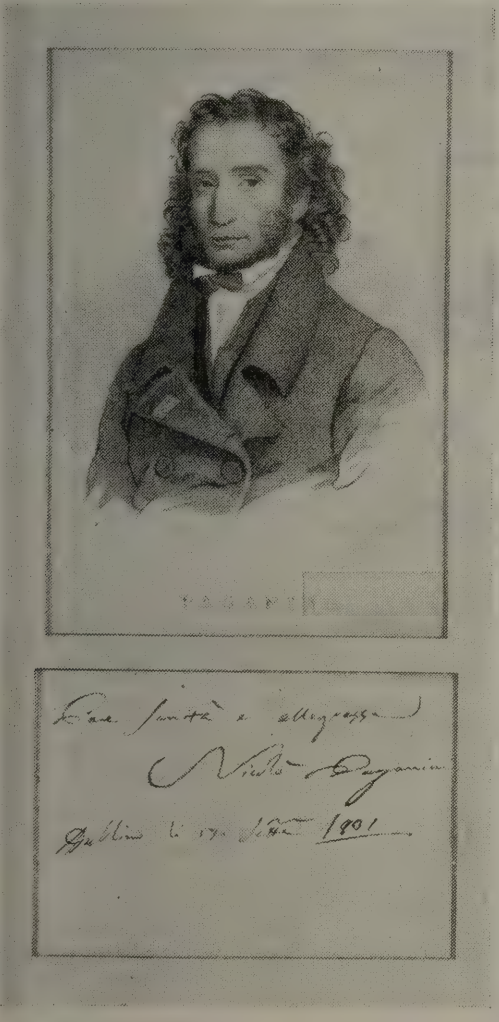
His first concert outside of Italy was in Vienna in 1828, where he created a furor the equal of which had never been witnessed. Schilling wrote of him: "At the first stroke of his bow on his Guarnerius . . . his reputation was decided in Germany. Kindled as by an electric flash, he suddenly shone and sparkled like a miraculous apparition in the domain of art."

Franz Schubert, who had given his first (and only) concert in Vienna three days before, and cleared thirty pounds, spent a goodly portion of that to hear Paganini play twice. In Hamburg, Heine heard him; in Warsaw, Chopin was a listener.

At Vienna Paganini exhibited his skill in a way that was typical: the *chef d'orchestre,* one Valdabrini, believing Paganini to be a mere charlatan who could play only his own work, was asked by the great violinist for permission to

play one of the conductor's compositions. Valdabrini, feeling that here was the opportunity to "show up" the virtuoso, presented a concerto. On the night of the concert, Paganini came out to play this composition, carrying in his hand a malacca walking cane, which he used as a bow and played the concerto from beginning to end "with a grace and purity of tone that always distinguished his art."

He became the rage of the city — the



mode was soon *à la Paganini*: all sorts of articles were named after him; a good stroke at billiards was a *coup à la Paganini*: his bust in butter and crystallized sugar was on every banquet table, and his portrait appeared on snuff-boxes, cigar boxes and canes. (This was the city where Beethoven had died the year before and where Schubert was still living!)

He founded no school and left little trace of his virtuosity on the art in which he was such a genius.

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Third Programme

FRIDAY AFTERNOON, October 25, *at* 2:30 *o'clock*

SATURDAY EVENING, October 26, *at* 8:15 *o'clock*

Haydn Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

Castelnuovo-Tedesco "Cipressi" (Remembrance of the Cypresses of Usigliano di Lari)

(*First performance*)

Chabrier Bourrée Fantasque (for Pianoforte, Orchestrated by Felix Mottl)

INTERMISSION

Strauss "Tod und Verklärung," Tone Poem, *Op.* 24

This programme will end about 4:05 on Friday Afternoon, 9:50 o'clock on Saturday Evening

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SYMPHONY IN G MAJOR, No. 88

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889. The symphony was last performed in the Friday and Saturday series on April 29, 1938.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in G major, labeled in the London Philharmonic Society catalogue as letter "V," and later numbered by

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Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, was the first of the second set of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

This symphony has moved Donald Francis Tovey to one of his diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' – which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He

ANNUAL MEETING

To those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on November 5th at 4:00 P.M.

A special programme of music by the Orchestra under the direction of Dr. Koussevitzky will follow, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer, 6 Beacon Street, Boston, will constitute enrollment for the current season, without further formality, and an entrance card for the meeting will be forwarded promptly.

REGINALD C. FOSTER
Chairman, Friends of the
Boston Symphony Orchestra

modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy

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drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."



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"CIPRESSI" (Ricordando i cipressi di Usigliano di Lari)

By Mario Castelnuovo-Tedesco

Born at Florence, Italy, April 3, 1895

"Cypresses" was composed in Florence as a piano piece and then for orchestra in the year 1920. The composer made a new orchestration in the spring of 1940, and it is this version which is here having its first performances.

"Cipressi" is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, triangle, two harps, celesta and strings. The dedication on the manuscript score reads *"Clara, Larchmont, N.Y., Maggio,* 1940."

The music has been loaned by the Free Library of Philadelphia, the Edwin A. Fleisher Music Collection.

The composer has inscribed under his name on the manuscript score *"Musicista Fiorentino."* The music which he reorchestrated in his present New York home implies Florentine memories to which he freely confesses in the following personal communication which he has kindly supplied.

" 'Cypresses' was originally a piano piece (the best known, I believe, of my piano pieces).* The piece was written in 1920 'in remembrance of the cypresses at Usigliano di Lari,' and is intended to evoke the melancholy beauty of the Tuscan hills planted with cypresses. A fine avenue of them leads to the top of a hill where the

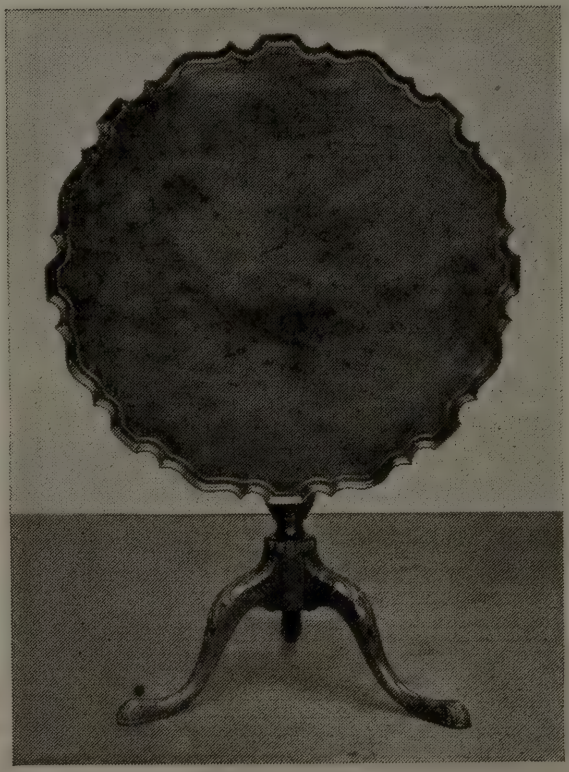
* "Cypresses" has often been included by Walter Gieseking upon his programmes, and has been recently released as a phonograph record with the composer as pianist.



old villa of Usigliano di Lari was built at the beginning of the 19th century. In 1920 this was the summer home of my fiancée, Clara Forti. We were married in 1924 and Usigliano di Lari became our country home together, where we spent peaceful summers until we left Italy in July of 1939. There I wrote the greater and best part of my works. You may see that Usigliano di Lari has many claims upon predilection and gratitude in my life.

"The piano piece was orchestrated in the same year (1920) and performed in Florence under the direction of Ildebrando Pizzetti, who was my teacher. It was also played later on at the Augusteo in Rome, and in some other cities. But although it was well received, I was not satisfied with the score and soon retired it from circulation. I wrote here in Larchmont last spring an entirely new orchestral version (as a 'second remembrance' of my beloved Tuscan cypresses!), and this will be the first performance of the second and (I hope) definitive version."

"Cypresses" is a descriptive piece in one movement, *"lento e grave," "calmo ed arioso."* The dominating solo instrument is the oboe. This little tone poem bears out a characterizing paragraph by Guido Gatti, the composer's fellow countryman: "The general physiognomy of Castelnuovo-Tedesco's work bears a striking resemblance to the region about his native Florence, rich in soft undulating lines, all delicately



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traced by a whole gamut of colors, grays and greens of every value. The psychology of his work also resembles that of his own people, whose spirit is ironic, pungently satirical, yet at the same time practical and philosophic."

"Castelnuovo's works," continues Gatti, "show unmistakable derivation from that of his master Pizzetti. But one must concede to him something new and quite his own: a certain sense of humor almost totally lacking in Pizzetti, and an aristocracy of thought which reflects a native good taste and broad culture. His work reveals a technical mastery which is really amazing, especially when it is discovered even in his first compositions, written at the age of fifteen. Special mention should be made of Castelnuovo's pieces for piano, an instrument of which he is especially fond, and of the sense of proportion and form manifest in these works. He is the only modern Italian whose music has become a part of the pianist's repertory.

"The most varied experience in composition preceded his operatic venture — the composition of *La Mandragola.* Castelnuovo absorbed and expressed in music the most widely diverse, often the most antagonistic ideas, from the refinements of Aldo Palazzeschi to the classic forms of Leopardi; from the primitive ingenuousness of a French medieval legend to the fervid, bright humanity of Shakespeare, whose tragedies and comedies have yielded him material for about twenty songs."

The master in composition of Castelnuovo-Tedesco was Pizzetti, and his teacher in piano was Del Valle. "Neo-romantic" is the label

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attached to him by Oscar Thompson's Cyclopedia. His largest work is the opera *"La Mandragola,"* composed in 1925 to his own libretto. The piece derives from Machiavelli's comedy of the same name, and was performed in Venice in 1926. A ballet with choruses "Bacchus in Tuscany" was produced at La Scala, Milan, in 1931. He also provided incidental music for the play "Savonarola" presented in the open air at the second Maggio Musicale Fiorentino in 1935, and for Pirandello's last and unfinished play "The Giants of the Mountain," presented at the same festival in 1937. He has recently completed a chamber opera *"Aucassin et Nicolette,"* as yet unperformed. He has composed overtures for several of Shakespeare's plays, notably for "The Taming of the Shrew."

His instrumental music includes three pieces for violin and orchestra (the Concerto Italiano (1924), Symphonic Variations (1928), and the Second Concerto "The Prophets" (1931)). There are two piano concertos (1927 and 1937), and a 'Cello Concerto (1933). Music of chamber proportions includes a Concertino for Harp and Seven Instruments (1937), a Concerto for Guitar and Sixteen Instruments (1939), a 'Cello Sonata (1928), two Trios, a Quartet, a Piano Quintet, and a Violin Sonata. He has written a number of pieces for piano solo, and songs to texts in several languages. Among them is a cycle of Shakespeare songs. There are some unaccompanied choruses and songs for voice with orchestra (these are settings of three of the *Fioretti* of St. Francis, and two songs of Tagore).



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Born at Ambert (Puy-de-Dôme), France, on January 18, 1841; died at Paris, September 13, 1894

Composed as a piano piece in 1891, the *"Bourrée Fantasque"* was orchestrated by Felix Mottl, and first performed under his direction at Karlsruhe in February, 1897.

The instrumentation of Felix Mottl calls for two flutes and piccolo, two oboes and English horn, two clarinets, four bassoons, three trumpets, three trombones and tuba, timpani, snare drum, triangle, cymbals, tambourine, two harps and strings.

The most recent performance at the Friday and Saturday concerts of this Orchestra took place November 13, 1925.

CHABRIER composed his *"Bourrée Fantasque"* for the pianist Edouard Risler, and, inscribing the score to him, sent it with a letter saying *"Mon petit,* I am sending you a piece which contains for each note an entire problem to resolve." A later pianist, Alfred Cortot, emphasized the true originality of this work, pointing out that no



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piano music in its particular vein precedes it while much is found to have followed.

Georges Servières, Chabrier's principal biographer, describes the *"Bourrée Fantasque"* as the composer's homage to his native Auvergne, whence the *bourrée* as a dance is thought to have originated. Desaymard goes so far as to find in it *"macabre* imagination and a ballet of Death, rustic and danced in wooden shoes, with here and there a touch of mysticism."

Felix Mottl also orchestrated Chabrier's *"Trois Valses Romantiques."* The *"Bourrée Fantasque"* was also orchestrated by Charles Koechlin, and produced in Paris under the direction of Albert Wolff, March 14, 1924.



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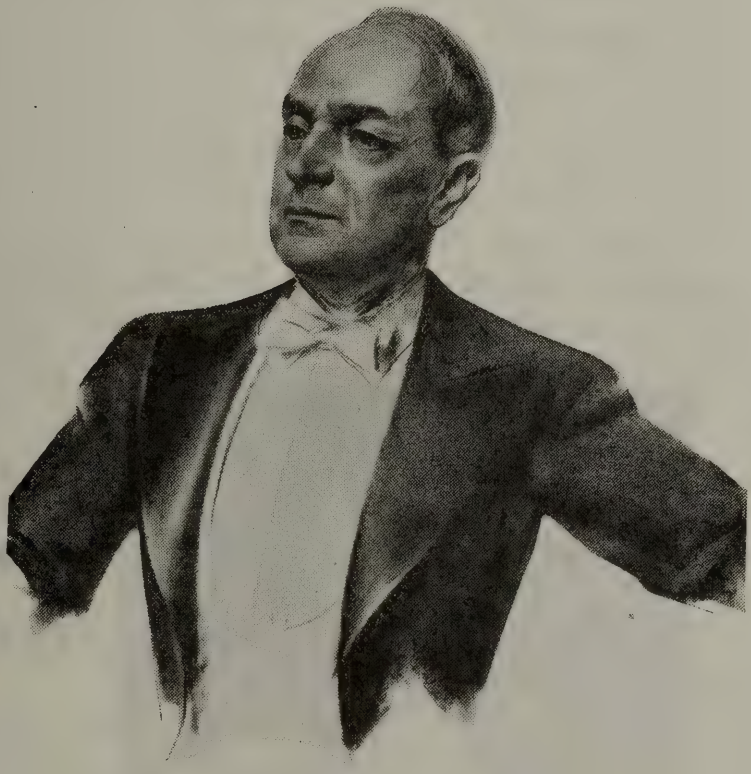
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CHABRIER THE MAN

By PHILIP HALE

(Chabrier, the amateur who did not make music his career until he was forty, and who yet became the center of a circle of more ordered talents by virtue of his originality, his wit and his personal charm, has been a favorite subject for description by those who knew him. Philip Hale, drawing upon the biographies of Servières, Desaymard, and Martineau, once singled out this musician for one of his apt and entertaining word portraits. It appeared in the programme book of November 15, 1912, and is here reprinted in part.)

CHABRIER was, first of all, a man of Auvergne, and the people of Auvergne have long been mocked by the Parisians, but proverbs have been more pleasantly disposed. *"Les Auvergnats et Lymosins* mind their own business and then that of their neighbors." That they were great eaters of turnips was noted by Tallament des Reaux in the seventeenth century. In Paris the petty dealers in coal, the porters of wood and water, the men for rough street work, came from Auvergne, and in novels they were represented as morose, rude, avaricious. Alfred Delvau, in his "Cythères Parisiennes," an account of dance halls in the Paris of the early sixties, describes men of



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Auvergne at the Casino, where the musette was heard and the noise of nailed soles as the *bourrèe* was danced. He wrote almost maliciously: "They leave their province in wooden shoes, work painfully in the city to amass, sou by sou, enough to buy a strip of land, and marry the waiting woman, a sturdy creature with ruddy spread-out face. They do not dream of love; they carry water in the morning to the Parisian women, the least clad and the least prim, and no spark kindles their imaginations. They have all the negative virtues and none of the charming vices that make civilized man endurable. It is rightly said of them: Neither men nor women; all Auvergnats. They are a third sex to which I would not belong for all the gold in the world. I admit it is a pleasant thing to own land when you are forty in Saint-Flour or Aurillac; but so much self-restraint, sobriety, privation is too high a price to pay." He likens them physically and mentally to the granite of their mountains. "Tippoo Saib said: 'I should prefer two days of a tiger's life to the existence of a sheep for two hundred years.' I prefer two hours of my poor existence to the whole life of a rich man of Auvergne."

Now Chabrier was a son of his province in this: in his passion for rhythm, for strongly marked dance rhythm. J. Desaymard, the author of *"Chabrier: Un Artiste Auvergnat"* (Clermond-Ferrand and Paris, 1908), waxes epic thinking of the mountain dances. Noting the severity

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of the lines in the evolutions of the male dancers, the modest grace of the women turning, whose breasts are immovable, whose arms fall inert, whose feet, hidden under wide-spreading petticoats, apparently do not touch the ground, he exclaims: "This is art and of the best!" "And what a proud expression of joy is that 'Ehio-o,' which interrupts the drunken silence of the dance. . . . The 'Ehio-o' of those dancing the bourrée, shouting their paroxysmal sensation, is to Chabrier a full inspiration." The composer also betrayed his race by fierce joy in living, by passionate vehemence. "His accents will be in the magic forest of art, a fanfare unheard before, a native, brutal splendor."

The composer was born at Ambert, a little town in a charming country. His name has pastoral significance, for it means goat-herd. His family was distinguished by mental vivacity, receptivity of impressions, a desire to astonish, and excessive nervousness. The traditional profession of the family was the law. The grandfather was a judge, the father an advocate. This father was tenacious, shrewd, vehement, given to the exuberant jesting that afterward distinguished

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Emmanuel. He made a famous plea for the abolition of the rule that then forbade lawyers to wear a mustache.

Emmanuel was a good pupil at school, intelligent, amiable, rather turbulent, and already greatly interested in music. It has been said in encyclopædias that his parents were opposed to his becoming a professional musician. This is not true: they were proud of his precocious skill; they delighted in his dance music improvised on the pianoforte. He took lessons of a violinist at Clermont-Ferrand, and tried his hand at composition. He had not made up his mind: he had a talent for painting; but the father thought it time for him to study law, and toward 1857 the family moved to Paris. Emmanuel was then about sixteen years old. He completed his college course, and entered the law school.

The father was physically well rounded and of somewhat rude behaviour. The mother was slim, supple, graceful. An old photograph shows her as "noble and charming," with her hair in smooth bands, robed in a flounced dress with pagoda sleeves. She was musical. She liked social enjoyments, dancing, all festival occasions. Her son probably owed his artistic tastes and his amiability to her.

The parents did not wish Emmanuel to enter the Conservatory in Paris. Edouard Wolff, a pianist of Polish origin, who had been a pupil of Chopin's teacher and intimate with Chopin, gave him piano-

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forte lessons. Semet and Hignard taught him harmony, counterpoint, and composition. He became an extraordinary pianist, — *i.e.*, he had a certain, almost incredible facility; but he realized that it was too late for him to be an accomplished pianist in the full meaning of the word, and he devoted himself to composition. In a large measure he taught himself and shaped his art. It has been said that he was a pupil of César Franck, but the statement is untrue. He respected and admired Franck's art, perhaps he was somewhat influenced by it, but he never took lessons of Franck. He thought out his own schemes of harmony and instrumentation. Wagner was to him a supernatural being. Chabrier visited Bayreuth, and came in contact with foreign musicians, especially with Felix Mottl. In the earlier years he was intimate with Vincent d'Indy, de Bréville, Duparc, Chausson; with Gabriel Fauré and Messager; later with Bruneau, Charpentier, and others. He was also intimate with Daudet, Edmond de Goncourt, Zola, Mendès, Richepin, Rostand, Paul Verlaine. He saw much of Verlaine in the "strange salon" of Mme. Nina de Callias, where all night was the utmost animation, "encouraged by the amiable and lively Nina," and Chabrier would plot melodic thoughts on the pianoforte while poets declaimed and painters sketched.

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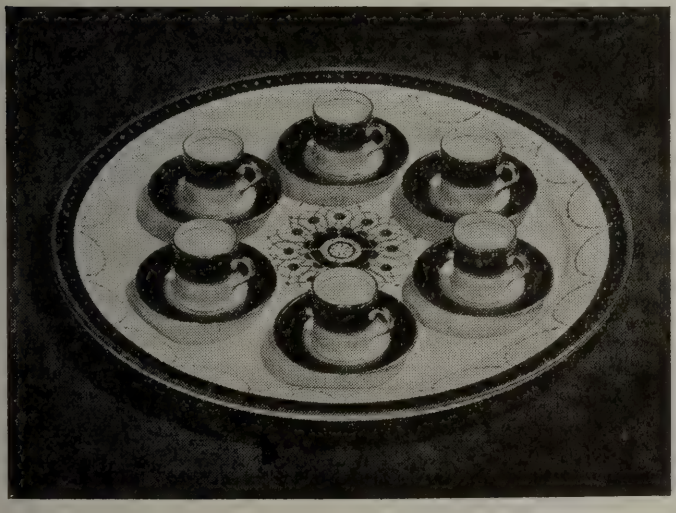
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At the zenith of his power, Chabrier was short, fat, all curves. His neck was too short; his hair was sparse; the piercing eyes were globular and projecting; the nose was fleshy; the mouth had a childish pout, and laughter disclosed brilliant teeth. His hands were stubby and fat. His gestures were extraordinarily lively. He dressed himself with a peculiar elegance. His clothes were scrupulously "correct"; but there was a dash of the artist's taste, — he delighted in snuff-colored waistcoats, — and there was a suggestion of the province. In a photograph taken by Gendraud and published in Desaymard's "Chabrier," the composer as a young man is portrayed as strikingly handsome, with a resolute, almost defiant air. The later pictures show him heavy, drooping eyelids, a short and pointed beard, thin hair. The Chabrier portrayed by Engel and by Desmoulins is the man known throughout Paris in his best days, a familiar apparition at concerts, always restless, gesticulating, puffing, with a white foulard about his neck, with the congested face that gave warning of the impending attack that ruined him physically and mentally.

He was enthusiastic, effusive. Hazlitt, in his essay "On the Cause of Methodism," describes an enthusiast as the result of an uncomfortable mind in an uncomfortable body. This sour definition does not explain Chabrier's enthusiasm. He loved life; he was easily moved,



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willingly astonished. Naïve in his welcome of impressions, swayed by joy, he wept over a trifle, he was quickly angry. His face lighted up when he heard an unusual chord or a piquant rhythm, and he roared and laughed approval, while the first notes of the Prelude to "Tristan and Isolde" set him a-sobbing. Sympathetic, tender, good, he wore his heart on his sleeve. Boisterous in humor, he could be profoundly serious, and he was religious in a way that seemed to some fantastical. He worshipped artistically and mystically "Notre-Dame-du-Port," the miraculous Virgin of Clermont-Ferrand. One day, leaving a church with d'Indy, after having sung motets under the leadership of Bordes, he exclaimed, still trembling: "Ah, my dear boy, religion — that's all there is!" Georges Servières, in his "Chabrier," tells an amusing anecdote, too Gallic for translation in this Programme Book, to show the vagueness of his notions concerning Christianity. He was a loving son, a devoted husband and father.

As a musician, he was pathetically ambitious. He knew there was much in him, and he wished the world to know it. A stern critic of his own compositions, he displayed a fine attitude toward all forms of art. Sometimes he expressed his opinions epigrammatically and he could be bitter. When Godard said to him: "What a pity, my dear Emmanuel, that you applied yourself to music so late in life!" he



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answered: "It's a greater pity, my dear Benjamin, that you began so soon!" Often extravagant in the expression of likes and dislikes, he would declaim in parlors with disconcerting frankness, and with a wildness of speech that included puns and paradoxes. Hugues Imbert described him as amiable, gay, fond of a joke, a man of keen wit, with a hearty laugh which was not always without malice. He gathered about him artists and amateurs. There were Saint-Saëns, with his prodigious musical memory and true Paris playfulness; Massenet, "with his air of a repentant Magdalene"; the actors Grenier and Cooper; Manet, the painter; Taffanel, the flute-player. There were performances of Schumann's symphonies; there were also delirious parodies, as when Saint-Saëns impersonated Gounod's Marguerite. There were strange instruments, as a queer organ with strange stops, which set in motion cannon, drums, etc. One fine evening in spring the noise through the open windows drew a crowd in the street below, and some one shouted: "If I were your landlord, I should be too happy to ask you for rent."

Chabrier was especially fond of Vincent d'Indy. A portrait of the latter when young, with very long hair which fell over the forehead, was near him in his study, with a medallion of Berlioz, a mask of Wagner, ivy gathered on the tombs of Schumann and Liszt, pictures

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of Lamoureux, Hermann Levi, and Mottl. His admiration for César Franck rose to devotion. During the last and sad years he interested himself in the works of the younger composers as *"Le Rêve"* of Bruneau. He begged Debussy, whose talent he greatly admired, to send to him his string quartet, so that he might see it before he died.

Chabrier's correspondence disclosed his own literary ability. Some of the sketches of country life remind one of Jules Renard's. "This morning at four o'clock the house was awakened by a chicken vendor. He sells chickens here at 4 A.M. At five he sells them at Tours, at six at Blois, at seven at Etampes. He comes back to Neuillé with an empty basket, goes to bed again, and begins again the next morning. And this man is poor." He described a garden under the rain as "of an idiotic green." When his youngest child took his first communion, Chabrier wrote: "Kiss the little wolves for me, especially the dear whelp who today accomplishes a characteristic act, one full of tenderness. Tell him to ask Him whom he invokes to protect us all, for we strive to do our best and are not wicked. Tell him to ask for mamma good sight and health, proper reports for the big brother and for poor papa much inspiration and a little money. The good Lord is always very busy, but on the days of a first communion I am sure that He turns his divine ears especially toward little children desirous

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of heaven and all curled for the occasion, and He should be very gentle, very accommodating, very accessible."

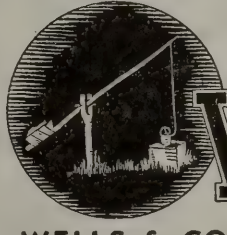
He was an unlucky man. *"Le Roi malgré lui"* was an instantaneous success, but the Opéra-Comique was destroyed by fire after three performances. "Gwendoline" was successful at the Monnaie in Brussels; but the managers soon after failed. Alfred Bruneau wrote: "They were too late in performing 'Gwendoline' at the Opéra. No one was more overflowing with life, spirit, joy, enthusiasm; no one knew how to give to tone more color, to make voices sing with more exasperated passion, to let loose with more of a shock the howling tempest of an orchestra; no one was struck more cruelly, more directly, in his force than Chabrier. The good, jovial, tender, big fellow, who, changed to a thin, pale spectre, witnessed the performance, so long and so sadly awaited, without being able even to assure himself that he saw at last his work on the stage of his dreams, his work, his dear work; the master musician, deprived of his creative faculties, whom the passion for art led, however, each Sunday to the Lamoureux concerts, frenetic applauder of his gods, Beethoven and Wagner, finding again at the occurrence of a familiar theme or at the appearance of an amusing harmony the flaming look, the hearty laugh, which each day, alas, enfeebled!

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degree the works of Chabrier was distinctive mark of his character. The exuberance of his gestures, the solid frame of his body, the Auvergnian accent of his voice, which uttered the most varied remarks and punctuated them at regular intervals by inevitable exclamations, *'Eh! bonnes gens!'* or *'C'est imbecile,'* the boldness of his hats, the audacity of his coats, gave to his picturesque person an extraordinary animation. He played the pianoforte as no one ever played before him, and as no one will ever play again. The spectacle of Chabrier stepping forward, in a parlor thick with elegant women, toward the feeble instrument, and performing "España" in the midst of fireworks of broken strings, hammers in pieces, and pulverized keys, was a thing of unutterable drollery, which reached epic proportions.

"Let us also report the pitiless and idiotic cruelty of things. Can one never attain the wished-for goal, and will it never be permitted to any one to accomplish wholly the work of his life? After years of struggles and pains, Chabrier, in the ultimate hope of better days, is struck by the frightful disease which destroys his thought and leaves unfinished the lyric drama ['Briséïs'] which would have led to him glory and added to the honor of French music. I take pleasure in remembering him as he was formerly in his gay lodgings, where pictures by Manet, Monet, Renoir, fastened to the walls, laughed in their joyous harmonies of colors. I remember him young, robust, jovial,

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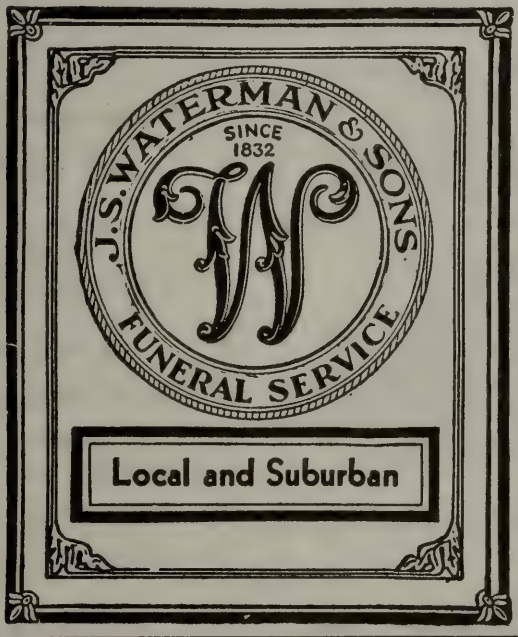
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enthusiastic, playing for me the first act of 'Briséïs.' With what fire he declaimed the beautiful and sonorous verses of Mendès! With what ardor he sang at the poor thin pianoforte his magnificent orchestral hymns!

It was about 1890 that the friends of Chabrier became alarmed about his health. He would absent himself from Paris for weeks, seeking rest in the country. The symptoms grew more threatening. He was subject to vertigo, which would disappear only when he went to the pianoforte. He was now thin, sombre, irritable. His one longing was to complete "Briséïs." Having played the first act to comrades in Paris, he said: "You will not see me for a long time. I am sick, and like the animals I am going to hide myself." And he was not seen until the first and tardy performance of "Gwendoline" in Paris. On the night of the dress rehearsal he sat in a box between his wife and sons. The audience and the orchestra applauded at the end. He did not know what it was all about. Catulle Mendès pushed him forward, and then Chabrier put his hand on his heart and wept. Paralysis of the brain gave him death in life. What was left of his spirit departed from the body September 13, 1894. It was his wish to be buried at Passy near Victor Wilder and Manet. There was no room for him in that graveyard, and the burial was at Montparnasse.



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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Tod und Verklärung" was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897. The most recent performance here was October 15, 1937.

The tone-poem is dedicated to Friedrich Rösch and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, timpani, two harps, gong, strings.

WHEN "Death and Transfiguration" first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music

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had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the "fantasia," *"Aus Italien,"* in 1886, made quick and triumphant progress with three symphonic poems: *"Macbeth," "Don Juan,"* and *"Tod und Verklärung,"* all within the space of three years.*

The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *'Aus Italien,'* is the connecting link between the old and the new methods."

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2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadly it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of

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childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act – this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him "Halt" – "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat – seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

"Death and Transfiguration" had a wide vogue in its early days. Bülow admired it with reservations – "a very important work in spite of sundry poor passages, and also refreshing." Professor Niecks, discussing programme music, considered it "the most musical of all Strauss' programmes." Ernest Newman, in his book of 1908, praised this tone poem as Strauss' nearest approximation to "a perfect fusion of matter and style," truly symphonic in thematic development, showing "quite a Beethovenian unity and breadth of conception." Mauke pointed out that here, if anywhere, Strauss heeded the ways of Liszt, and made his score upon the model of *"Tasso."* The piece, for the benefit of its earlier hearers, was minutely dissected, thematically catalogued bit by bit. Wilhelm Mauke, Strauss' most industrious analyst, wrote a description sixteen pages long, with twenty-one examples in notation. Max Steinitzer disapproved Mauke's "un-Straussian distillations."

Fourth Programme

FRIDAY AFTERNOON, NOVEMBER 1, *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 2, *at* 8:15 *o'clock*

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72

SHEPHERD.....Symphony No. 2 in D minor

I. Allegro
II. Lento moderato
III. Allegro ma non troppo
IV. Andante sostenuto; Allegro

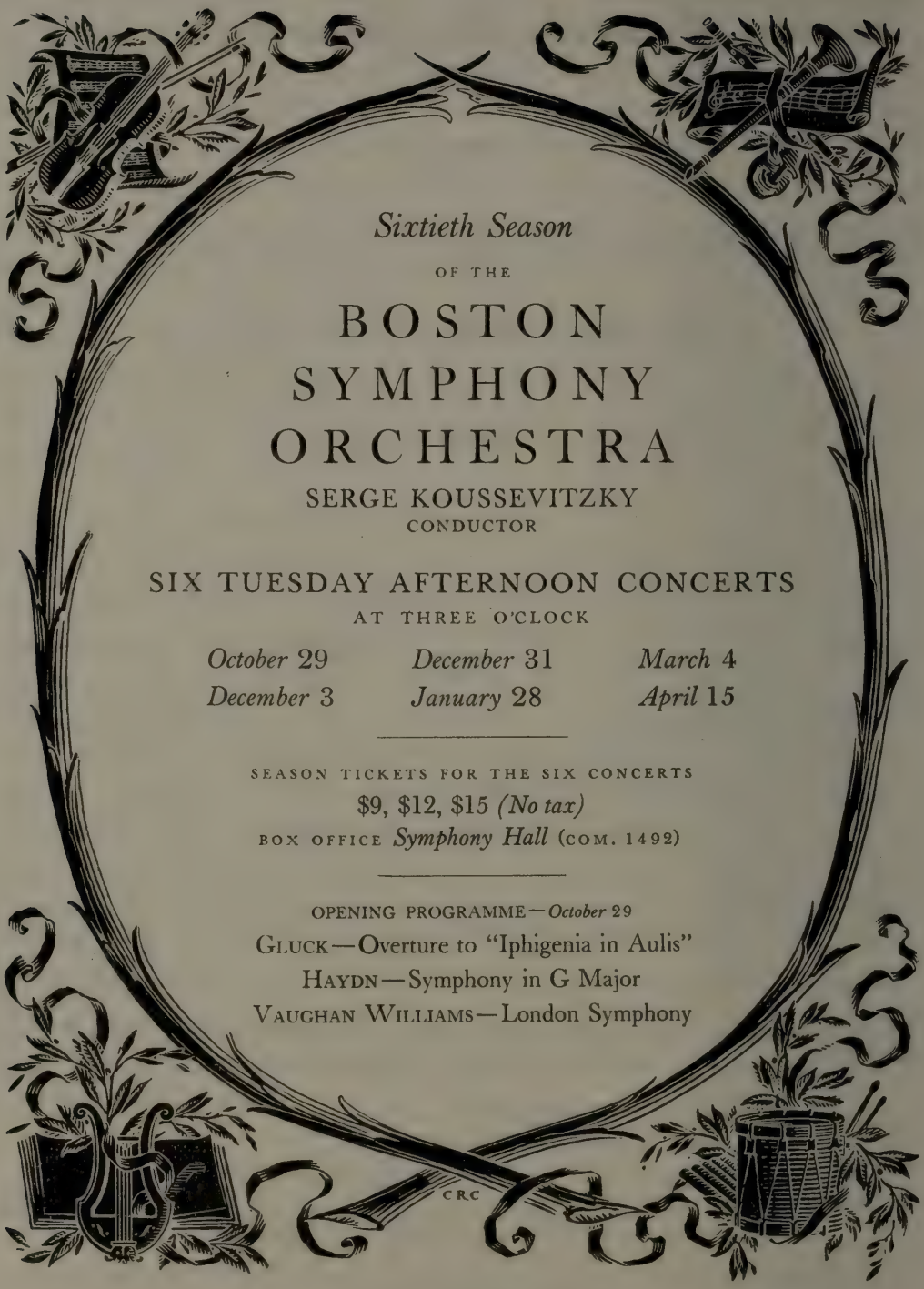
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RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

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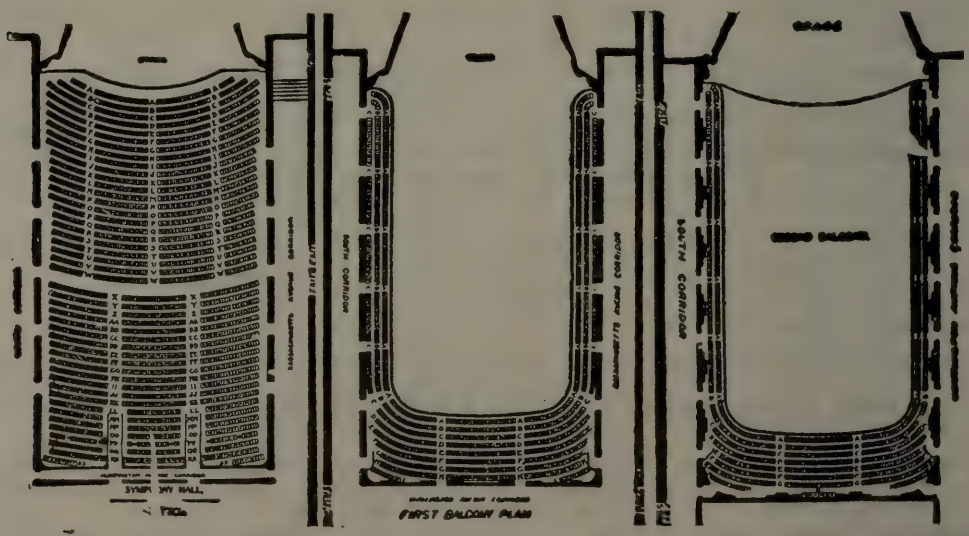
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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EXHIBITION OF PAINTINGS

Paintings by six Belmont Hill artists may be seen in the First Balcony Gallery. Included are the works of the following artists: Molly Luce (Mrs. Alan Burroughs), Kathryn Nason (Mrs. Walter Piston), Mrs. Grace D. Reasoner, Miss Marion Sharman, Nelson Chase, and C. Scott White.

Belmont has reason to be proud of having been through the years the home of so many artists of merit. It has had association with the lives of painters whose names are historic. Winslow Homer, on his many visits to his parents in Belmont, did much work there, and by permissible stretching of the term "Belmont artist," he may be claimed by that town. George Fuller was also a Belmont citizen, as were Charles Hayden and E. H. Barnard, the landscape painters.

The artists in the current exhibit are from the Belmont Hill section.



Meeting House at South Ridge

Molly Luce, although not a native New Englander, comes from a New England background — her great-grandfather and grandfather were born on Martha's Vineyard. She has lived in Belmont since 1925. Beginning with an exhibit at the Whitney Museum in 1924, she has been a regular exhibitor since that time in Boston. A retrospective show of her work will be held at the Grace Horne Galleries in March, 1941. Two of her paintings are owned by the Metropolitan Art Museum in New York, one of Belmont having been purchased last spring.



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Kathryn Nason comes of an artistic New England family: a sister, Gertrude Nason, is a well-known New York artist; a brother, Thomas Nason, is a noted wood engraver and etcher. She studied at the Massachusetts School of Art and the School of the Museum of Fine Arts



Low Clouds

in Boston. She has painted in Brittany and southwestern France as well as in Rockport and Vermont. Her work has been exhibited in numerous group exhibitions and last winter she had a "one-man show" at the Grace Horne Galleries.

Grace D. Reasoner was born in Des Moines, Iowa. Beginning her study of art at the Cumming School of Art, she came to Boston to continue her study of painting and design at the school of the Museum of Fine Arts. She acknowledges her most constructive art influence to have been an apprenticeship to Abbott Thayer in Dublin, New Hampshire. Although her first paintings were landscapes in oil, she has spent some time in architectural, furniture and fashion design. More recently she has done portraits in pastel with a painting technique. Three of these portraits are included in the present exhibit.

Nelson Chase was trained in architecture at Massachusetts Institute of Technology and studied painting under private instruction at the Boston Museum of Fine Arts. He has taught drawing and painting at M. I. T. for eleven years and has practiced architecture, leaning toward the decorative side, with especial interest in murals; he has recently completed a series of eleven murals for the Catholic Society of Washington, D.C.

C. Scott White was born in Boston. A pupil of Charles H. Woodbury, he has worked for several seasons in Holland and England. For forty years he has

painted on the Maine coast. He is a member of the Copley Society and the Boston Society of Water-Color Painters, at one time being vice-president of the latter for four years. His paintings have been exhibited in the principal water-color exhibitions in this country; he has given over twenty one-man shows in Boston.

The following paintings are included in the exhibit:

MOLLY LUCE
Meeting House at South Ridge
Winter Solstice New Barn

KATHRYN NASON
Low Clouds Vermont September
South-West Wind (from the Collection of Mr. John Gilman)

GRACE D. REASONER
Mrs. Annie Mary Elliott
Hope Morse
Thomas Robeson Morse

MARION SHARMAN
Evening Down East
Lobster Pound
Rocks at Low Tide

Marion Sharman, youngest of the group, studied at the School of the Museum of Fine Arts, and with Iacovleff she has painted principally in Maine and Belmont.

NELSON CHASE
Water Front Boy
Spring Farmyard
Still Life

C. SCOTT WHITE
The Red Trees
Street in St. Georges, Bermuda
The Natural Arch, Bermuda

* * *



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Fourth Programme

FRIDAY AFTERNOON, NOVEMBER 1, *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 2, *at* 8:15 *o'clock*

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72

SHEPHERD.....Symphony No. 2 in D minor

I. Allegro
II. Lento moderato
III. Allegro ma non troppo
IV. Andante sostenuto; Allegro alla giga

(To be conducted by the composer)

INTERMISSION

RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

This programme will end about 4:30 on Friday Afternoon, 10:15 o'clock on Saturday Evening



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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The last performance in this series was February 2, 1940 (Tauno Hannikainen, conductor).

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the workings out of the Fourth through the Eighth symphonies, the "Corio-

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lanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The record of Beethoven's revisions is largely the modification of his first fulsome conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera show a very similar tendency. For the first production of "Fidelio" in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as "Leonore No. 2."* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to play or to understand. He retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called "Leonore No. 3." When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the "Fidelio" overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to "Leonore No. 1." This was discovered and performed the year after Beethoven's death, and it was immediately assumed that it was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for an intended performance at Prague in 1808, a performance which

* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly (*"Leonore, ou l'Amour Conjugal"*) from which Joseph Sonnleithner had written the German libretto for Beethoven as *"Fidelio, oder die eheliche Liebe."* "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.

ANNUAL MEETING

To those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on November 5th at 4:00 P.M.

A special programme of music by the Orchestra under the direction of Dr. Koussevitzky will follow, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer where there will be an interesting exhibition of Chinese Mandarin coats generously loaned by the Boston Museum of Fine Arts.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer, 6 Beacon Street, Boston, will constitute enrollment for the current season, without further formality, and an entrance card for the meeting will be forwarded promptly.

Reginald C. Foster
Chairman, Friends of the
Boston Symphony Orchestra

never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting the two authorities, created a fortress of scholarship which prevailed for a long time. This of course would place the debated "No. 1" as actually the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from this simpler posthumous one. Of more recent writers, Paul Bekker (1912) is inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) takes the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Ouvertüren, eine historisch-stilkritische Untersuchung* (1927), which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the character of the music itself, and dispelling the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 was no compromise, for it had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene of Marcellina with her ironing, and her preposterous suitor.

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The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise.** But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise,* but in tempo as the music moves without interruption to its greatly ex-

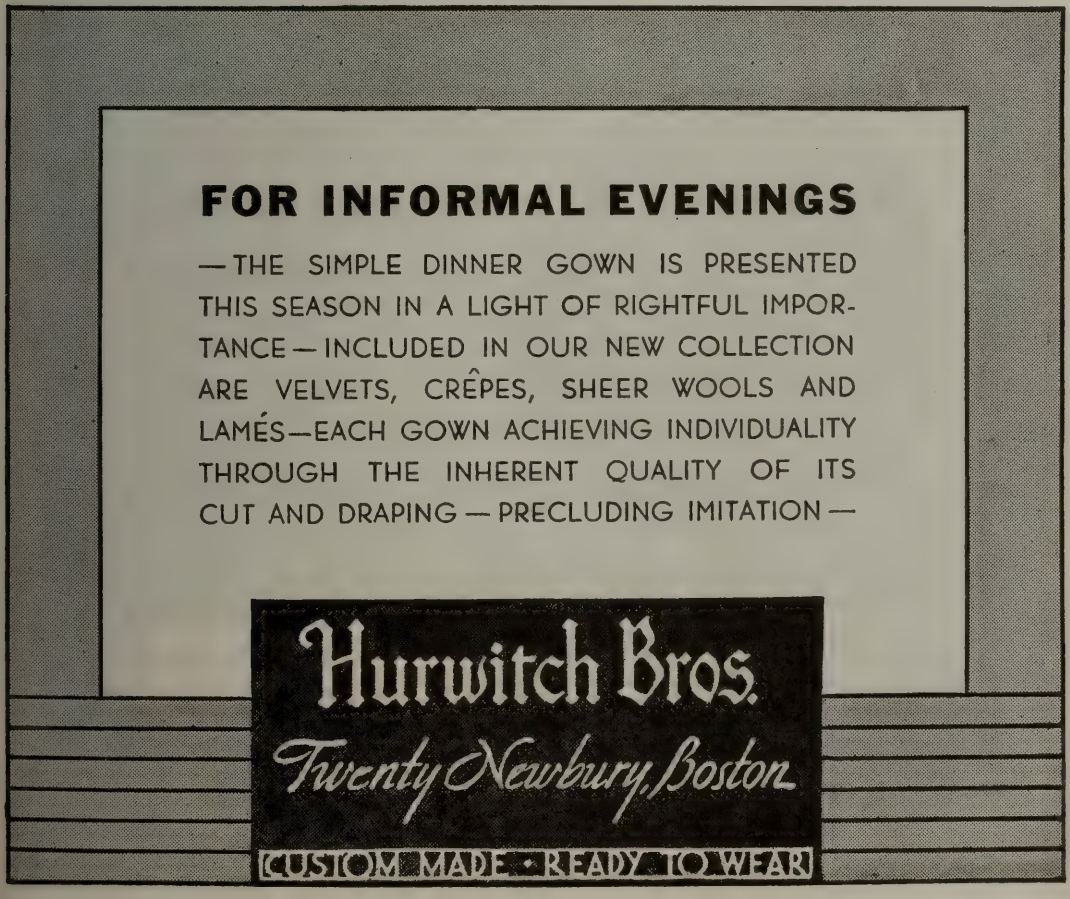


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panded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

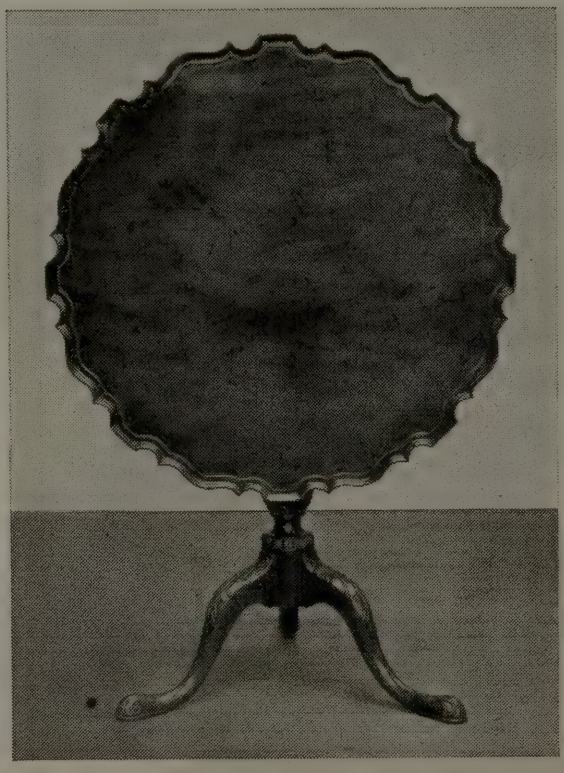
Romain Rolland (in his invaluable study of "Leonora" in "Beethoven the Creator") weighs the points of the two overtures, and, seeking a preference, decides: "Let us prefer them both!" He considers the possibility of finding a place for the "third" overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera. He had inclined to the opinion of many that it would overshadow its surroundings and "sate the ear with a banquet of C major before the C major orgy of the finale." Having heard it thus played, however, at the centennial performances in Vienna, he "realized the tremendous effect of the symphonic No. 3 spreading itself out like a triumphal arch between the love-duet in the prison and the final choral and popular apotheosis in the broad daylight. . . . Placed there, the overture reveals the veritable drama that Beethoven wished to write, and in spite of his epoch, has written."



"Neither the first nor the second," he finds, "is suitable as an introduction to the opera. They are both too gigantic: they crush the earlier scenes; how can we descend from these epics to the babblings of the gaoler's family? The No. 4, in E major, is more complaisant; it introduces us into Florestan's prison by the service stairs. It is intended for the bourgeois first act, but without contradicting the general sense of the opera; Beethoven the lion has donned the skin of the Singspiel.

"But what are we to do with the two great overtures in C major? Must they be sacrificed? Shall we consign them to the concert room? As regards the No. 2, I fear we must resign ourselves to this; it is too complete a drama in itself; it would only be a duplication of the other drama; it suffices by and for itself.

"But the No. 3 is another matter. This is not, like the No. 2, a summary of the action: it is its lyrical efflorescence, its transposition to an inward stage; or, to employ a metaphor that is the antithesis of this and is perhaps more exact, it is the roots of the drama in the universal soul. To fill this rôle the ancients had the tragic Chorus; but they lacked the superhuman means of the modern symphony — those Choruses without words, those Oceanides of the orchestra that send their waves beating upon Prometheus' rock."



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SYMPHONY NO. 2 IN D MINOR

By ARTHUR SHEPHERD

Born February 19, 1880, in Paris, Idaho

Completed in 1938, this symphony had its first performance by the Cleveland Orchestra in Cleveland, March 7, 1940, the composer conducting.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, cymbals, glockenspiel, triangle, gong, harp, and strings.

WHEN Arthur Shepherd conducted his symphony at Cleveland, the following description of it appeared in the programme notes of Arthur Loesser:

"Mr. Shepherd calls this his 'Second Symphony,' since he feels that his large orchestral work, 'Horizons,' in four movements, is thoroughly symphonic in content and dimensions and ought to count as his First Symphony. The 'Second Symphony,' however, unlike 'Horizons,' has no overt poetical or pictorial associations. The Symphony's general plan and structure is that of the classical symphony.

"The Symphony's first movement begins *in medias res* with its principal theme, with no further introduction than two fairly rapid atten-

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tion-summoning chords. The syncopated two-note figures at the beginning of the third measure will assume importance later on in the development. Episodic material spins the movement on and leads into the second theme. A rapid motive, somewhat expanded, and with some interesting rhythmic irregularities, brings the exposition to a close. Development and recapitulation are regular in pattern.

"The second, slow movement, is a type of A B A form that some books call 'First Rondo,' and which d'Indy calls *'Lied Développé.'* The principal melody is intoned by the English horn, after a few introductory measures. The alternative, middle section begins with a syncopated strain.

"The third movement is a fairly orthodox scherzo, its form is the so-called Song with Trio, another version of A B A. Tricky rhythm characterizes the principal theme. The trio section is based on a rather primitive sort of tune. It is, says Mr. Shepherd, a Mexican cowboy song.

"The last movement begins with an introduction which contains some reminiscences and premonitions. The principal theme is in a gigue rhythm. There is a contrasting theme, a fugal section, and a coda based on a transformation of the main theme. The general layout is that of a so-called Sonata-Rondo."

Arthur Shepherd obtained his musical education in Boston, graduating from the New England Conservatory of Music, and studying with Cutter, Goetschius, Elson, and Chadwick. He has taught at the New England Conservatory and also in Salt Lake City. He is remembered



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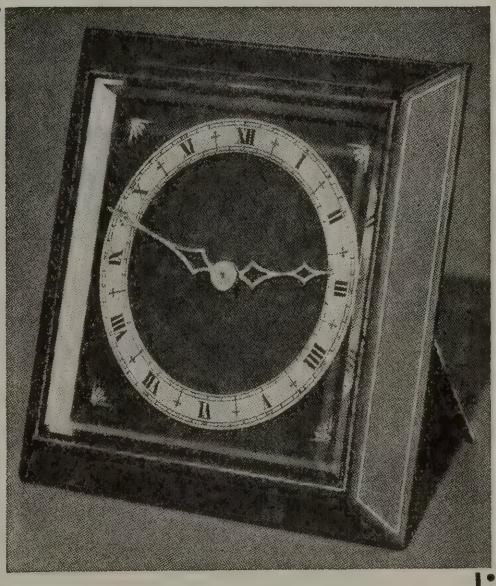
as conductor of the Cecilia Society of Boston (1917–18). He has also acted as assistant conductor of the Cleveland Orchestra, and as music critic for the Cleveland Press. At present he is the head of the Music Division of Western Reserve University of Cleveland.

The compositions of Mr. Shepherd are numerous and have been performed in several cities of this country and Europe. His music has been represented heretofore only once at the concerts of the Boston Symphony Orchestra: Pierre Monteux included his "Fantasy for Piano and Orchestra" on April 15, 1921, when Heinrich Gebhard was soloist.

The orchestral works include the Overture to a Drama, the symphony "Horizons," a choreographic suite, the *"Ouverture Joyeuse,"* the Overture "Festival of Youth," the "Fantasy for Piano and Orchestra," the Overture "Nuptials of Atilla," and a Humoreske for Piano and Orchestra. There are a number of choral works, of which his Cantata, "Song of the Pilgrims" has an orchestral accompaniment. His chamber music includes two piano sonatas, a violin sonata, two string quartets, his "Triptych" for voice with string quartet, and a quintet for strings and piano.

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ENTR'ACTE

RIMSKY-KORSAKOV'S VOYAGE TO AMERICA

A STRANGE episode in the student years of Rimsky-Korsakov was his voyage to New York as midshipman in the Russian Navy, on the clipper ship *"Almaz."* The composer relates in his autobiography* how he was enrolled in the Navy after the example of an uncle and almost as a family tradition (his brother became a naval officer, and remained one). He had been allowed, even encouraged, to take music lessons, but music was looked upon as a pleasure and a relaxation, not as a source of livelihood.

The young man found himself quartered in a small cabin with three other midshipmen and fellow graduates. It was 1862. An uprising in Poland resulted in a command that the *"Almaz"* patrol the Baltic and looked out for ships with contraband arms. But the little clipper cruised lazily for nearly four months, encountering no vessels whatsoever. Life was dull; the young companions read every book in the ship's library. They whiled their time in "lively discussions and debates" well flavored with radicalism, and not as loyal to their

* "My Musical Life," translated by J. A. Joffe (Alfred A. Knopf) from which the quotations which follow are taken.

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Symphony No. 6 in B minor (Pathétique)—Tschai
"La Mer"—Debussy



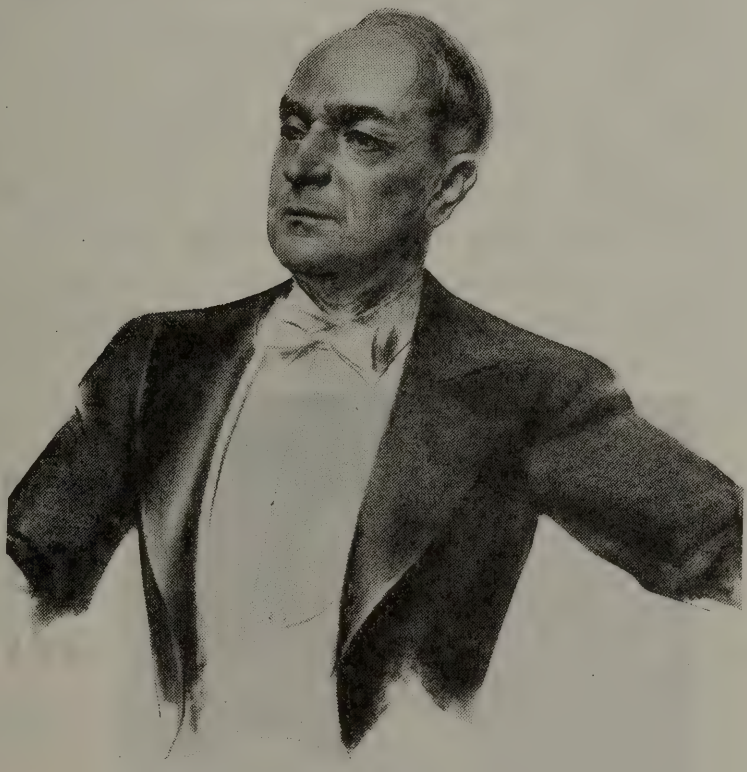
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se two "evening pictures," or nocturnes, have their background in Dr. nald's own early life, when he lived not far from, and knew well, the n of San Juan Capistrano in southern California.

stripes as would have been expected of them in the conflict between insurgent Poland and oppressive Russia.

Most of all, Rimsky-Korsakov missed his music. Piano he had none, and succeeded in picking up a "harmoniflute" (harmonium) in London, with which to amuse his fellows. But he was restive for the company of Balakirev and those young musicians whom, like himself, Balakirev was already fathering. Encouraged by letters, Rimsky-Korsakov wrote, on board ship, an andante to the symphony he had begun. Lacking a piano, he had to carry his score on shore to play it over in a café. The andante was mailed back to the circle, tried over, and approved (with emendations).

The *"Almaz"* headed northwards, and was on the high seas when Rimsky-Korsakov learned that they were headed for America.

"War with England was expected over the Polish uprising and, in the event of war, our squadron was to threaten English ships in the Atlantic. We were to reach America unobserved by the English; hence our course lay to the north; for we avoided the usual route from England to New York, by making this détour, steering a course where not a single ship could be met. On our way we put in at Kiel two days, to coal, keeping the object of our cruise a close secret. From Kiel we were to proceed to New York without a stop. The greater



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part of this voyage was to be made under sail, for we would not have had coal enough for so long a cruise. By doubling the North of England, we no longer met any ships whatever. On entering the Atlantic, our clipper encountered stubborn head winds which often attained the force of gales. Though under full sail, we often literally made no headway for days at a time, owing to the strong contrary winds. The weather was quite cold and damp. Frequently no cooking was done, since the clipper rolled horribly under the huge waves. While crossing the route of hurricanes, which, at this season of the year, issue from the Antillean waters along the coast of North America and turn across the ocean toward the English coast, we noticed one fine day that we were entering the area of one of these hurricanes. A sharp fall in the barometer and a closeness in the air announced its approach. The wind grew stronger and stronger and constantly changed its direction from left to right. Enormous waves were raised. We kept under one small sail. Night came and the lightning flashed. The rolling of the sea was terrific. Toward morning, the rise in the barometer denoted the passing of the hurricane. We had cut across its right wing not far from centre. All was well; though violent storms continued to give us trouble.

"Near the American coast we crossed the warm current – the Gulf Stream. I remember how surprised and delighted we were, when we

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went on deck in the morning, to see the colour of the ocean utterly changed: from green-grey it had turned to a wonderful blue. Instead of chilly cutting air, we had 72.5° F., the sun and delightful weather. Exactly as if we had reached the tropics. Every moment flying-fish leaped from the water. At night, the ocean glistened with magnificent phosphorescence. The same on the following day: a thermometer was dipped into the water — 72.5° F. On the morning of the third day after we had entered the Gulf Stream — a change once more: grey skies, chilly air, the colour of the ocean — grey-green, the temperature of the water 39° — 41° F., the flying-fish gone. Our clipper had entered a new cold current, running parallel to the Gulf Stream. We bent our course to the southwest toward New York and soon began to sight merchantmen. In October (I don't recall the date) the American coast grew visible. We took on a pilot, and soon entered the Hudson and dropped anchor in New York, where we found the other ships of our squadron.

"We remained in the United States from October, 1863, until April, 1864. Besides New York, we visited Annapolis and Baltimore. From Chesapeake Bay we went sight-seeing in Washington. During our stay

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at Annapolis, it was bitterly cold, temperature down to 2° below zero; the river where our clipper and the corvette *'Varyag'* lay, froze over. The ice was so firm that we attempted to walk on it. But the cold snap lasted only two or three days and then the river opened.

"We (midshipmen and officers) got a chance to run down to Niagara from New York. The trip was made on the Hudson River by boat to Albany and from there by train. The banks of the Hudson proved very beautiful and Niagara Falls made the most marvellous impression on us. I think it was November. The leaves on the trees were many-coloured, the weather was fine. We climbed over all the rocks, went under the arch of the waterfall as far as we could on the Canadian side; we rowed in a boat as near as possible up to the falls. The impression made by the falls, viewed from various points, especially from the Terrapin Tower, is incomparable. This tower is built on rocks at the brink of the falls; it is reached over a light bridge thrown from Goat Island, which divides the Falls in two: the American and the Canadian (Horseshoe Falls). The roar of the falls is indescribable and is audible for miles around. The Americans took us to Niagara Falls at their own expense, with fine hospitality to their trans-Atlantic friends. We were shown to rooms in a magnificent hotel. All the officers and midshipmen of our squadron, divided into two parties, took part in the trip. Admiral Lyesovski was in our party.

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At the Niagara Hotel I was asked to play for the entertainment of the company. Of course, I objected, went to my room and put my boots at the door, pretending I was asleep, but, at Lyesovski's order delivered to me by some one through the door, I was obliged to dress and come to the salon. I sat down at the piano and played, I think, the Krakovyak and something else from 'A Life for the Tsar.' Soon I noticed that nobody was listening to me; they were all busy talking to my accompaniment. Under cover of the conversation, I ceased playing and went to bed. The next evening, they did not disturb me again; nobody cared for my playing; it had been called for to satisfy the mere whim of Lyesovski who understood absolutely nothing of music and did not like it at all. By the way about Lyesovski. He was a well-known seaman, formerly commander of the frigate 'Diana,' which had gone down near Japan during an earthquake. Lyesovski was notorious for his irascible and ungovernable temper and once, in a fit of wrath, had rushed up to a sailor, guilty of some offence, and bitten off his nose — for which he subsequently obtained a pension for him, according to report.

"After two days at Niagara Falls, we returned to New York by another route, through Elmira, when we passed within sight of Lake Erie and Lake Ontario. Our clipper again replaced spars in New York,

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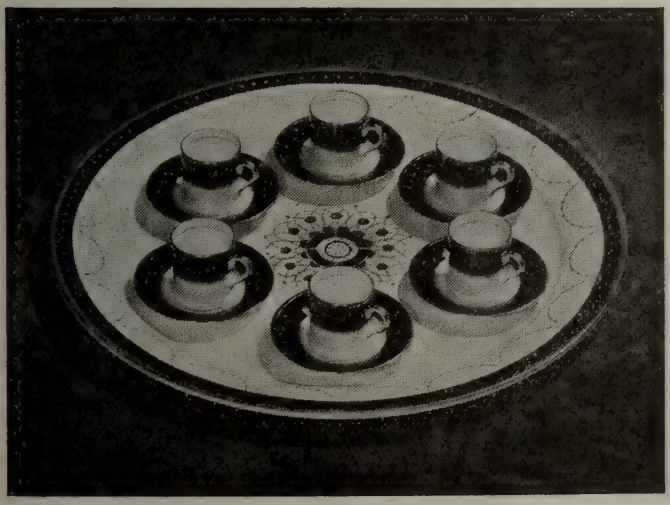
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the very spars which had just been made for it in England. Of the seven months spent by us in America, we stayed the first three or four months in New York, then made a trip to Chesapeake Bay, Annapolis and Baltimore, as I have already mentioned. The last two months we spent again in New York. The expected war with England had not materialized, and we did not have to privateer and threaten English merchantmen in the Atlantic. While we were in Chesapeake Bay, the frigate *'Alyeksandr Nyevski'* and the corvette *'Vityaz'* went down to Havana. Toward the end of our stay in North America the whole squadron assembled in New York. During the whole of our stay in the United States, the Americans were engaged in their Civil War. The Northern and the Southern States fought over the question of slave-holding. We followed the course of events with deep interest, though we kept exclusively within the northern territory, which fought under President Lincoln for the emancipation of the Negroes.

"In New York I heard rather poor performances of Meyerbeer's 'Robert le Diable' and Gounod's 'Faust.' I had entirely given up music, save for playing the harmoniflute, every now and then, to entertain the midshipmen's ward-room or duets on this instrument with the violin played by the American pilot, Mr. Thompson. He and I played various national American anthems and songs; to his great



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amazement, I immediately played, by ear, the accompaniments to tunes I had heard for the first time.

"By April, 1864, it became known that there would be no war with England, and that our squadron would be sent on another mission. Indeed, our clipper soon received orders to sail to the Pacific around Cape Horn, so that a voyage around the world awaited us, *i.e.*, two or three more years of navigation. The corvette *'Varyag'* had received similar orders; the other ships were to return to Europe. For some reason, Captain Zelyony was most reluctant to go around the world. By that time I had grown almost unaccustomed to music. Letters from Balakirev came rarely, since I, too, wrote him but rarely. Thoughts of becoming a musician and composer gradually left me altogether: distant lands began to allure me, somehow, although, properly speaking, naval service never pleased me much, and hardly suited my character at all."

When after two years and eight months Rimsky-Korsakov found himself back in Russia, with his sailing days at an end, he admits that he had meanwhile "forgotten music altogether." He had become "an officer-amateur not averse to playing or hearing music," but with no more dreams and ambitions. In St. Petersburg, among his friends once more, his interest was promptly revived.



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"SCHÉHÉRAZADE," Symphonic Suite after "The Thousand Nights and a Night," *Op.* 35

By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

Rimsky-Korsakov completed his "Scheherazade" in 1888, and conducted its first performance, together with his "Russian Easter" Overture, then also new, at the Russian Symphony concerts in St. Petersburg in the winter of that year. "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by the Boston Symphony Orchestra under the direction of Emil Paur. The most recent performance in the Friday and Saturday series was on January 1, 1937.

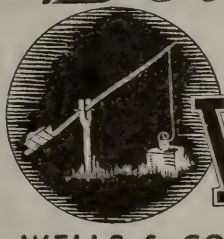
The instrumentation is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, harp and strings. Its dedication is to Vladimir Stassov.

The development of Rimsky-Korsakov as an orchestral painter found a summit of displayful brilliance in the years 1887 and 1888. "The 'Capriccio Espagnole,' 'Scheherazade,' and the 'Easter Overture,'" so the composer has written in his autobiography, "close this period of my activity, at the end of which my orchestration had reached a con-

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siderable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after 'Snyegourochka.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

During the winter season, Rimsky-Korsakov worked upon the filling out of the opera, "Prince Igor," from the sketches which his friend Borodin, recently deceased, had left. But he nourished ambitions to compose two orchestral works of his own—an overture on ritual melodies from the Russian "Obikhod," and "a composition on the subject of certain episodes from 'Scheherazade.'" When the summer season of 1888 brought him his opportunity, he took refuge on the lakeside estate of a friend, carrying his sketches with him, and completed both scores.

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,* persuaded of the falseness and the faith-

* "Shahryár (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.'"—P. H.

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lessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade* saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The composer relates how he has attempted to incite the imagination of his hearers rather than to enchain it by specific episodes:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing

* "Shahrázad (Persian), 'City-freer,' was in the older version Scheherazade, and both names are thought to be derived from Shirzád, 'Lion-born.' She was the elder daughter of the Chief Wazir of King Shahryár and she had 'perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.' Tired of the slaughter of women, she purposed to put an end to the destruction."—P. H.

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against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement

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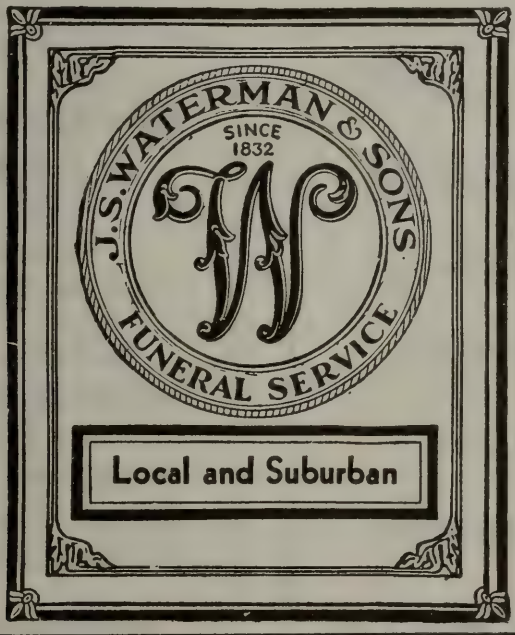


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III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character, — a method that I had to a certain degree made use of in my 'Skazka' ('Fairytale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I. — 'Prelude'; No. II. — 'Ballade'; No. III. — 'Adagio'; * No. IV. — 'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the

* This movement is marked *Andantino quasi allegretto* in the score.



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headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights" ') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

~

Philip Hale, to whom such tales as these were a constant delight, has discussed Rimsky-Korsakov's provocative hints from a full knowledge of their sources:

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"The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar — for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? 'The young Prince and the young Princess,' — but there are so many in the 'Thousand Nights and a Night.' 'The ship goes to pieces on a rock surmounted by a brass warrior.' Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by 'a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans.' The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

" 'They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the

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ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; on or to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring.' "

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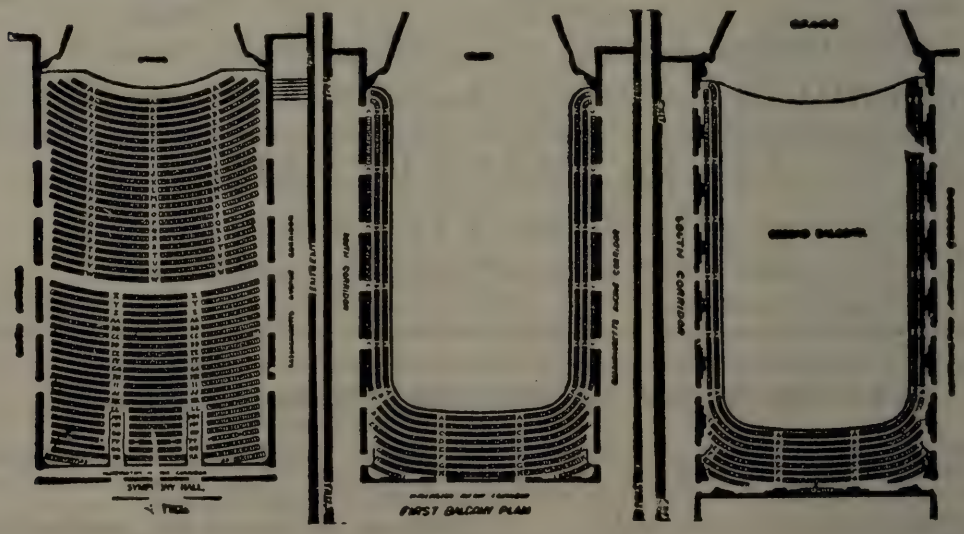
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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A MAJOR ANNIVERSARY

By David Ewen

(*New York Herald Tribune,* October 20, 1940)

A great American orchestra is now celebrating its golden anniversary. The Chicago Symphony Orchestra has entered upon its fiftieth season. In celebration, it is scheduling in Chicago special concerts which will feature the world premières of several modern works written expressly for the occasion, and is undertaking a tour of the East which will bring it to New York for two engagements on November 20 and 22.

In 1891 a group of influential Chicago business men, headed by Charles Norman Fay and Marshall Field, urged Theodore Thomas to organize a symphony orchestra in their city. At the time, Theodore Thomas had already established himself as one of the most significant musical forces in the country. He had come to America when he was a boy of ten. In his twenty-ninth year he organized his own orchestra in New York, which performed symphony concerts at Irving Hall, Steinway Hall and, somewhat later, in Central Park. Five years after this, he took his orchestra on a tour of the Mid-West and West, playing in many cities and towns which had never before heard a symphony orchestra. It has been said that many Western orchestras arose as a result of Thomas's visit.

A born teacher, as well as a born conductor, Thomas realized that America at the time was too immature musically to take symphonic music in undiluted doses. Guided by his convictions, he played only movements from symphonies, in place of symphonies in their entirety. He combined these fragments of masterpieces on his programs with catchy waltzes, polkas and quadrilles. He stoutly maintained that you cannot possibly educate music audiences if they do not, in the first place, come to your



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concerts; and his first mission was to attract audiences. Within a few years, he had not only attracted audiences, but he had made them his permanent public. And when he had accomplished this he began subtly to remove the chaff from the wheat in his programs.

Such was the musician called upon to organize a symphony orchestra in Chicago in 1891. Thomas imported from New York sixty of his own men from the one-time Theodore Thomas Orchestra, and added to these thirty Chicago musicians. The first concert of the Chicago Orchestra (as it was first called) took place at the Auditorium on October 7, 1891, with Beethoven's Fifth Symphony as the major work on the program.

Thomas established a high artistic level for his orchestral concerts in Chicago from the very first. From that level it has never descended. The music of the masters played an important part on his programs, sometimes arranged in intriguing cycles; a historical series presented one leading symphonic composer on each different program; a Beethoven cycle brought to Chicago audiences for the first time the nine symphonies in chronological order. But Thomas also continued his battle for the modern composer. In Chicago, as in New York, he met resentment and criticism for his frequent performances of unfamiliar new music. The patrons and directors of the Chicago Orchestra, however, stuck by him. They had intrusted in him the full control of the artistic policies of the orchestra, and they had no intention of questioning his decisions. Their faith in him was amply justified when they saw Chicago audiences demand those works which, at first, they had repudiated.

Thomas remained principal conductor of the Chicago Orchestra for fourteen years, establishing it solidly as one of the leading cultural institutions in the city. It became equally well known out of Chicago. Its frequent tours of the West and the South brought great symphonic music where it had never been heard. In 1896 the Chicago Orchestra visited New York City for the first time, and was warmly received.

In 1904 the orchestra moved to its own auditorium, Orchestra Hall, as a result of a public subscription of $750,000 which had been raised among 8,000 contributors. From this time on the orchestra was self-sustaining and its permanency was assured.

Theodore Thomas died on January 4, 1905. He had lived long enough to con-

duct the inaugural concert of the Chicago Orchestra in its new home; also, long enough to realize that the organization he had built in Chicago would be his indestructible memorial.

Upon Thomas's death, the post of conductor passed on to a young violinist in the orchestra, Frederick Stock. Of German birth, Stock had received a solid musical training in Germany, where he played in orchestras directed by such world-famous musicians as Brahms, Tchaikovsky and Richard Strauss. He came to the Chicago Orchestra in 1895, in his twenty-third year, on an invitation from Theodore Thomas. In 1901, Stock combined his post as orchestral violinist with that of assistant conductor.

Thomas selected Stock as his successor. In 1905, therefore, Stock assumed the post, which he was to hold with such distinction for the next thirty-five years (with the exception of the war year of 1918, when he tactfully withdrew for one season until he had become an American citizen). From 1906 to 1912, the orchestra was renamed the Theodore Thomas Orchestra. After 1912 it received its present name of Chicago Symphony Orchestra. Under both names it continued with Stock as it had begun with Thomas, a great musical institution concerned solely with the promulgation of great art.

I doubt if Stock has ever received that national recognition which he so well deserves. This, the fiftieth anniversary of an orchestra he has directed for thirty-five years, might be the appropriate hour to draw the limelight of attention on him with full force. He has followed reverently in the footsteps of his predecessor, always placing himself at the humble service of great music, refusing always to exploit art for the sake of personal aggrandizement. He not only had taken over his predecessor's orchestra, but also many of his personal traits: particularly his self-effacement, his integrity, his artistic conscience and his devotion to the deepest musical values. There have been in America conductors more spectacular than Stock (for Stock was never the one to court the publicity of the front page with electrifying exploits), conductors perhaps better known to the general masses of Americans. But few conductors have been so true to their task as Stock. That the Chicago Symphony Orchestra has so rigidly maintained a position of eminence among the orchestras of this country is largely the result of his musicianship and integrity.

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I. Adagio; Allegro con fuoco
II. Allegro
III. Lento; maestoso

BACH.....Concerto in C minor for Two Pianos, No. 1

I. Allegro
II. Adagio
III. Allegro

(*First performance at these concerts*)

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BACH.....Concerto in C major for Two Pianos, No. 2

I. Allegro maestoso
II. Adagio ovvero largo
III. Fugue: Allegro

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SYMPHONY NO. 3, *Op.* 21

By NICOLAI BEREZOWSKY

Born at St. Petersburg, May 17, 1900

This symphony was completed in 1936, and first performed by the Rochester Philharmonic Orchestra, José Iturbi conductor, January 21, 1937 (the performance was broadcast). It was performed by the Boston Symphony Orchestra March 19, 1937, the composer conducting.

The orchestration includes two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, side drum, cymbals, triangle, tam-tam, and strings.

THE Symphony was composed during 1935 and 1936. The first movement was written in this country, the remainder in Vienna and at Vevey, on Lake Geneva. The score is dedicated to Dr. Oscar Schloss.

The introduction of the third symphony (*adagio* 3-4, *dolce espressivo*) has no thematic connection with the main body of the first movement (*allegro con fuoco* 2-4). The principal theme is announced in unison by the strings, *staccato* and *fortissimo*. The second theme appears after seventy bars, in the first violins. After the development and recapitulation, the coda brings the movement to a *fortissimo* close.

The principal theme of the second movement (*allegro* 3-4) enters after fifteen introductory bars. It is waltz-like in character, and is first

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heard from the wood winds. The movement is in three sections, the recapitulation being extended in the manner of a development.

The third movement (*lento* 3-4) discloses its theme in the violas over a figured bass. The movement consists of a series of variations, with an organ point in the middle of the movement. The sonorous conclusion, *maestoso,* is only twelve bars in length.

The composer is also known to the audiences of these concerts by his Violin Concerto, in which he appeared as soloist when it was performed on Friday and Saturday, December 4–5, 1931. His Second Symphony had its first performance in the Friday and Saturday series, February 16–17, 1934. His *"Concerto Lirico"* for Violoncello and Orchestra was performed February 22, 1935, with Gregor Piatigorsky as soloist. His Toccata, Variations and Finale for String Quartet and Orchestra had its first performance by this orchestra, October 21, 1938, the Coolidge Quartet assisting. Mr. Berezowsky conducted his First Symphony at a Monday evening concert of this orchestra on March 16, 1931.

Nicolai Berezowsky, showing striking musical talent as a child, entered the Imperial Chapel at St. Petersburg when he was eight years old. There he studied with Klimov.* Resisting his father's choice of a military career for him, the young man pursued his study of the violin, notably under Robert Pollak of Vienna, in whose string quartet he played. In 1918 he was appointed professor at the conservatory of Saratoff, in eastern Russia, on the Volga. He joined the Moscow Opera Orchestra (1920–21).

In 1922, he came to this country, studying in the Juilliard Graduate School — violin with Paul Kochanski, and composition with Rubin Goldmark. In 1923 he joined the New York Philharmonic Orchestra as leader of the second violins. He was first violinist of the League of Composers String Quartet, and subsequently became a member of the Coolidge String Quartet of the Library of Congress in Washington. He is associated with the Columbia Broadcasting System in New York.

In addition to the three symphonies, and the Violin and Violoncello Concertos mentioned above, Berezowsky has composed for orchestra a Sinfonietta, Hebrew Suite, and Fantasia for Two Pianos. His chamber music includes three string quartets, two wood-wind quintets, two string sextets and a sextet for strings with clarinet and piano, a piano sonata, *"Poème"* (for eleven instruments), and Duo for Viola and Clarinet. He has written a single choral work — a Cantata on Dryden's "Hymn to Saint Cecilia."

* Michael Georgievitch Klimov, a pupil of Rimsky-Korsakov and Tcherepnin at the St. Petersburg Conservatory, became principal conductor of the Imperial Chapel in 1913. Later, when conductor of the Leningrad State Orchestra, he also reassembled his old choir for a European tour in 1928.

In the Gallery for this week's concerts are to be seen a group of paintings by Belmont Hill artists, and a collection of Chinese costumes of the eighteenth and nineteenth centuries lent by the Boston Museum of Fine Arts.

The paintings are as follows:

MOLLY LUCE

1. Meeting House at South Ridge
2. Winter Solstice
3. New Barn

KATHRYN NASON

4. Low Clouds
5. Vermont September
6. Southwest Wind *(from the collection of Mr. John Gilman)*

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13. Rocks at Low Tide

NELSON CHASE

14. Waterfront Boy
15. Spring Farmyard
16. Still Life

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17. The Red Tree
18. Street in St. Georges, Bermuda
19. The Natural Arch, Bermuda

The costumes, in materials and technique, exemplify the highest stage of the weaver's and embroiderer's art. Common to all robes for men worn on state occasions (Nos. 1–6) are the majestic figures of dragons. On the lower edges of these garments are clouds; above them are three islands — the Isles of the Blest. Among the other decorative elements are red bats (symbols of happiness), and the Eight Happy Omens (the Wheel of the Law, the Conch Shell, the State Umbrella and Canopy, the Lotus, the Vase, the Pair of Fishes, and the Mystic Diagram).

Of the ladies' costumes, number 7 is for court wear, while the others (Nos. 8–12), are for informal attire.

CONCERTO FOR TWO PIANOFORTES AND STRING ORCHESTRA, No. 1 IN C MINOR

CONCERTO FOR TWO PIANOFORTES AND STRING ORCHESTRA, No. 2 IN C MAJOR

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

THE piano concertos of Bach are attributed by all of his historians to the Leipzig period, and the violin concertos to the earlier Cöthen period. The kind of paper used in the manuscripts and the handwriting bear out the still more conclusive fact that the piano concertos are in almost every case transcriptions of earlier violin concertos. This applies to the concertos for one piano, as well as those for more than one.* Of the three, for example, for two pianos and orchestra, the first in C minor was evidently conceived for other instruments. Schweitzer accepts the statement of Wilhelm Rust in the Gesellschaft edition that it is a rearrangement of a lost concerto for two violins. Schering states as specifically (but mainly from an ex-

* Bach's Concerto for four pianos is a transcription of a concerto by Vivaldi for four violins.

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amination of the nature of the two parts) that it is an arrangement of a concerto for violin and oboe which the Gesellschaft lists as a lost concerto. The third concerto for two pianos in C minor is nothing more than a rewriting of the famous D minor concerto for two violins. The second in C major is an outstanding exception. It has no signs of having been conceived for another instrument.*

The pressure upon Bach for piano concertos at Leipzig seems to have found him with either little time or little inclination to provide original scores. It was in 1729 that he took over the conductorship of the Collegium Musicum which had been founded by Telemann in 1705. At the weekly meetings of the Society, music of his own was expected of him. He also played frequently at his house in company with his children and his music-making friends. It is generally agreed that he probably wrote the two concertos for three pianos to be performed by him with his two eldest sons. For these musical evenings and for the concerts of the Telemann Society he transcribed violin concertos with what Schweitzer has called "quite incredible haste and carelessness. . . . Violin effects to which he could easily have given a pianistic turn are not remodelled at all. Later on he improves them here and there in the score, but leaves them as they

* Ethel Bartlett and Rae Robertson performed the Concerto in C minor (No. 1) at the chamber music concerts of Bernard Zighera, January 12, 1937, the Concerto in C major, March 11, 1940.



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are in the clavier part. The reason for this was that he himself played the clavier part and did as he pleased with the notes before him, making a new part out of them."*

Each of the two concertos here played has a slight orchestral accompaniment for string quartet which often no more than supports the voices of the claviers or fulfills the function of a figured bass (the bass part in each is labelled *"continuo"*). The combination of claviers was perforce experimental with Bach. There is no record of such music from his contemporaries, although he may have known Pachelbel's Toccata, and an Allemand of Couperin, each written for two claviers. Forkel ventures that the C minor double piano concerto (No. 1) is "very old" as compared to the Concerto in C major. Certain it is that the C major Concerto reveals a freer and more expansive handling both of the combination and the form.

As the C minor Concerto opens, the two pianists and string orchestra give a concerted announcement of their subject. The two piano parts are balanced and interlaced rather than contrasted. The

* Schweitzer further remarks of the third two-piano concerto derived from the D minor two-violin concerto: "How Bach could venture to transfer the two cantabile violin parts in the largo of this work to the clavier with its abrupt tone must be left to himself to answer. Had he not done it himself we should be protesting in his name today against so un-Bach-like a transcription. This is not the only case in which he makes it hard for his prophets to go forth in his name against the evil transcribers."

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adagio in the relative major has a beautiful melody which is unfolded by the second piano, the first piano repeating it in the dominant with a fugal suggestion which proves deceptive. The two pianos as usual have the burden of the dialogue, while the orchestra is kept subordinate. In the second and final *allegro* the two pianos and orchestra start off again in lively and complete agreement. The development engenders a counter subject in the bass and numerous episodic variants. The principal subject is inverted before the close.

"The fact that the C major Concerto was originally conceived for two claviers," writes Schweitzer, "is shown at once not only by the rich writing for the two solo parts (in the third section of the splendid fugue they are in three parts throughout), but also by the subordinate position given to the orchestra. It is not an orchestral concerto with two *soli cembali,* but a concerto for two claviers with orchestral accompaniment. Perhaps, indeed, the first movement existed at one time without instrumental accompaniment.* Certain indications go to show that this was added later, and that Bach wrote it out at

* "An accompanying piano," continues Schweitzer, "is not necessary here, the two solo claviers themselves supplying the most essential harmonies. The *cembalo accompagnato* is here really the orchestra, consisting of a simple string quartet, which in reality only plays a figured bass that has a good deal of rhythmical interest. In a performance in a small room it can be quite well replaced by a third piano. An ordinarily good player could easily play the part direct from the orchestral score. We could even arrange for the two pianos all that is really indispensable in the orchestral accompaniment."



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first not in score but in parts. Otherwise we cannot explain how it happens that in two places of this first allegro – bars 83 and 108 – the orchestra enters with the major third, while the clavier parts maintain the minor third – which grows logically out of what has gone before – and do not make it major until the following crochet. Bach would certainly have noticed this error had he had the clavier and orchestral parts before him in the score. The curious thing is that the mistake was not noticed in performance and at once corrected in the clavier parts."

Spitta points out in reference to the orchestral accompaniment in this concerto: "In the Adagio it is silent, and in the other movements it could quite well be dispensed with without detriment to the construction of the work. Its use is to give fulness and colour. The few short episodes and polyphonic phrases which it has to itself are apparently accounted for by the fact that Bach could not endure the tedium of writing parts which were not *obbligato*. The working-out falls entirely to the share of the claviers, but with this exception it exactly follows the method prescribed by the concerto form.

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the limits of these two chief groups, however, the solo instruments have concerted passages of a very animated kind among themselves. This movement can thus be called a concerto in a twofold sense, both because it preserves the form of Vivaldi's concerto style, which proceeds from the contrast between the solo and the tutti, and also because it actually contains a strife or competition between two instruments, although these are of different kinds.* The last movement of the concerto generally has a dance character and some kind of three-time, and, as compared with the more pathetic first movement, it must always be gay, light, and brilliant. This requirement is fulfilled by Bach in the C major concerto; but the employment of the fugal form is remarkable. The fugue belongs to the sonata form, or to that of the concerto in the sonata style; it has nothing in common with the strict concerto form, since that originates not in polyphony, but in homophony, and its working-out is not thematic but episodic. Bach often employs a fugue for the last movement, especially where the clavier appears as a solo instrument; this is the case, for instance, in the fifth Brandenburg concerto, in the concerto in A minor for clavier, violin, and flute, and also in the fourth Brandenburg concerto, the violin part of which was rearranged by Bach for the clavier. There, and in the C major concerto, he succeeded in a most masterly way in suiting the form to the character of the movement, by the style of invention and treatment, especially by means of longer epi-

* "The opening of the tutti-phrase recalls the opening of the first movement of the cantata *'Wer mich liebet.'* I mention this because even the cantata form is built originally upon that of the concerto."



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sodes, or even interludes, quite in the free style; and he was led to introduce them by the style of the harpsichord and the organ, which always influenced his imagination. Although the fugal style would appear to afford but little temptation for anything of the kind, Bach contrives in this movement to employ the two claviers in such a manner as to make them appear as two factors of equal importance. By this means, the working-out of the fugues, even putting aside the interludes, is characteristic and especially interesting. The two allegro movements, and, in no less a degree, the delicately woven and melancholy quatuor which serves as an *Adagio,* reveal a fresh though controlled inventiveness, a feeling of strict moderation, which, when united to the highest perfection of form — for the work corresponds absolutely to the ideal of the concerto — makes the work a classic model."

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Abram Chasins was born in New York City in 1903. He studied composition with Rubin Goldmark, and piano with Ernest Hutcheson and Josef Hofmann, subsequently appearing many times in recitals and with orchestra. From 1926 to 1935 he was in the piano faculty of the Curtis Institute at Philadelphia.

Mr. Chasins has composed two piano concertos and two orchestral works: "Three Chinese Pieces," and "Parade." "Parade" he rewrote in a version for two pianos and has since composed for this combination "Rush Hour in Hong Kong," and "Carmen Fantasy."

He appeared with the Boston Symphony Orchestra on October 6, 1939, in the second of two programmes of American music, playing Gershwin's Piano Concerto. He gave a course of lectures at the Berkshire Music Center last summer.

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THE SUFFERINGS AND GREATNESS OF RICHARD WAGNER

By THOMAS MANN

As an examination of the artist Wagner by a great literary figure who also has a just musical understanding of his subject, the essay of Thomas Mann, published in English in 1937, has no equal. The following fragment is here quoted by kind permission of the publisher, Alfred A. Knopf.

WAGNER'S music is not music to the same extent that the dramatic basis (which unites with it to form a creative art) is not literature. It is psychology, symbolism, mythology, emphasis, everything — only not music in the pure and consummate sense intended by certain bewildered critics. The texts round which it twines, filling out their dramatic content, are not literature* — but the music is! Like a geyser it seems to shoot forth out of the myth's precultural depths —

* Thomas Mann estimates Wagner as poet elsewhere in this essay: "He has made mighty contribution to poetry, it is much the richer for his work — always bearing in mind that it must not be read, that it is not really written verse but, as it were, must be complemented by music, gesture, picture; and exists as poetry only when all these work together. Purely from the point of view of language, it is often bombastic, baroque, even childish; it has something majestically and sovereignly inept — side by side with such passages of absolute genius, power, compression, primeval beauty, as disarm all doubt; though they never quite make us forget that what we have here are images that stand not within the cultural structure of our great European literature and poetry, but apart from it, more in the nature of directions for a theatrical performance which among other things needs a text. Among such gems of language interspersed among the boldly dilettante, I think in particular of the *Ring* and of *Lohengrin* — the latter, purely as writing, is perhaps the noblest, purest, and finest of Wagner's achievements."

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and not only seems, for it actually does it — and in very truth it is conceived, deliberately, calculatedly, with high intelligence, with an extreme of shrewdness, in a spirit as literary as the spirit of the texts is musical. This music, resolved into its primeval elements, must serve to force philosophic conclusions into high relief. The endless chromatics of the *Liebestod* are a literary idea. The Rhine's immemorial flow, the seven primitive chords — like blocks to build up Valhalla — are no less so. I walked home one night with a famous conductor who had just finished conducting *Tristan;* he said to me: "That is not music any more." He voiced the sense of our common emotion. But what we said with acceptance, with admiration, could not but have sounded in the beginning like a furious denial. Such music as Siegfried's Rhine journey, or the death mourning, of unspeakable glory for our ears, for our spirits, they had never been listened to, they were unheard-of in the worst sense of the phrase. This stringing together of symbolic musical quotations, till they lie like boulders in the stream of the musical development — it was too much to ask that they be considered music as Bach, Beethoven, and Mozart are

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music. Too much to ask that the E-major triad at the beginning of the *Rheingold* be called music. It was not. It was an acoustic idea: the idea of the beginning of all things. It was the self-willed dilettante's exploitation of music to express a mythological idea. Psychoanalysis claims to know that love is composed and put together out of elements of sheer perversity; yet, and therefore, it still remains love, the most divine this world has to show. Well, now, the genius of Richard Wagner is put together out of streams of dilettantism.

But what streams! He is a musician who can persuade even the unmusical to be musical. That may be a drawback in the eyes of esoterics and aristocrats of art. But when among the unmusical we find men and artists like Baudelaire — ? For him, contact with the world of music was simply contact with Wagner. He wrote to Wagner that he had no understanding of music, and knew none except a few fine things by Weber and Beethoven. And now he felt an ecstasy which made him want to make music with words alone, to vie with Wagner in language — all of which had far-reaching consequences for French poetry. A pseudo-music, a dilettante musician, can do with converts and proselytes such as this; even the austerest music might envy them — and not them alone. For there are things in this esoteric music so splendid, so full of genius, as to make such distinctions

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ridiculous. The swan motif in *Lohengrin* and *Parsifal,* the summer full-moon music at the end of the second act of the *Meistersinger* and the quintet in the third act; the A-major harmony in the second act of *Tristan,* and Tristan's visions of the lovers crossing the sea; the Good Friday music in *Parsifal* and the mighty transformation music in the third act; the glorious duet between Siegfried and Brunhilde at the beginning of the *Götterdämmerung,* with the folk-song cadence: *"Willst du mir Minne schenken,"* and the ravishing *"Heil dir, Brünnhilde, prangender Stern";* certain parts from the Venusberg revision of the *Tristan* time – these are inspirations which might make absolute music flush with delight or grow pale with envy. I have selected them at random. There are many others which I might have cited to display Wagner's astonishing skill in modifying, modulating, and reinterpreting a motif already introduced; for instance, in the prelude to the third act of the *Meistersinger,* where Hans Sachs's *Schusterlied,* already known to us from the humorous second act as a lusty workman's song, is lifted to unexpected heights of poetry. Or take the recasting – of rhythm and timbre – and the restatement which the so-called faith motif undergoes; we hear it first in the overture and many times throughout *Parsifal,* beginning with Gurnemanz's great recitative. It is hard to refer to these things



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with only words at one's disposition. Why, as I think of Wagner's music, does some small detail, a mere flourish, wake in my ear, like the horn-figure, technically quite easy to describe and yet quite indescribable, which in the lament for Siegfried's death harmonically foreshadows the love motif of his parents? At such moments one scarcely knows whether it is Wagner's own peculiar and personal art, or his music itself that one so loves, that so charms one. In a word, it is heavenly — though only music could make one take this gushing adjective in one's mouth without shame.

The general tone, psychologically speaking, of Wagner's music is heavy, pessimistic, laden with sluggish yearning, broken in rhythm; it seems to be wrestling up out of darkness and confusion to redemption in the beautiful; it is the music of a burdened soul, it has no dancing appeal to the muscles, it struggles, urges, and drives most labouredly, most unsouthernly — Lembach's quick wit characterized it aptly when he said to Wagner one day: "Your music — dear me, it is a sort of luggage van to the kingdom of heaven." But it is not only that. Its soul-heaviness must not make one forget that it can also produce the sprightly, blithe, and stately — as in the themes of the knights, the motifs of Lohengrin, Stolzing, and Parsifal, the natural mischievousness and fated loveliness of the terzetto of the

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Rhine maidens, the burlesque humour and learned arrogance of the overture to the *Meistersinger,* the jolly folk-music of the dance in the second act. Wagner can do anything. In the art of characterization he is incomparable; to understand his music as a method of characterization is to admire it without stint. It is picturesque, it is even grotesque; it is all based upon the perspective required by the theatre. But it has a richness of inventiveness even in small matters, a flexible capacity of entering into character, speech, and gesture, such as was never seen in so marked a degree. In the single rôles it is triumphant: take the figure of the Flying Dutchman, musically and poetically encompassed by doom and destruction, wrapped round by the wild raging of the lonely seas. Or Loki with his elemental incalculableness and malicious charm, or Siegfried's dwarf foster-father, knock-kneed and blinking; or Beckmesser's silly spite. It is the Dionysiac play-actor and his art — his arts, if you like — revealing themselves in this omnipotent, ubiquitous power of depiction and transformation. He changes not only his human mask, he enters into nature and speaks in the tempest and the thunderbolt, in the rustling leaf and the sparkling wave, in the rainbow and the dancing flame. Alberic's tarn-cap is the comprehensive symbol of this genius for disguise, this imitative all-pervasiveness: that can enter as well into



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the spongy hopping and crawling of the lowly toad as into the carefree, cloud-swinging existence of the old Norse gods. It is this characteristic versatility that could encompass works of such absolute heterogeneity as the *Meistersinger,* sturdy and German as Luther himself, and *Tristan's* death-drunken, death-yearning world. It marks off each of the operas from the others, develops each out of one fundamental note which distinguishes it from all the rest, so that — within the entire product, which after all is a personal cosmos — each single work forms a closed and starry entity of its own. Among them are musical contacts and relations that indicate the organic nature of the whole. Accents of the *Meistersinger* are heard in *Parsifal;* in the *Flying Dutchman* we get anticipations of *Lohengrin,* and in its text hints of the religious raptures of *Parsifal,* as in the words: *"Ein heil'ger Balsam meinen Wunden, dem Schwur, dem hohen Wort entfliesst."* And in the Christian *Lohengrin* there is a pagan residuum, personified by Ortrud, that suggests the *Ring.* But on the whole each work is stylistically set off against the rest, in a way that makes one see and almost feel the secret of style as the very kernel of art, well-nigh as art itself: the secret of the union of the personal with the objective. In every one of his works Wagner is quite himself, not a beat therein could be by anybody else, each

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bears his unmistakable formula and signature. And yet each is at the same time stylistically a world of its own, the product of an objective intuition which holds the balance with the personal will-power and is entirely resolved in it. Perhaps the greatest marvel in this respect is the work of the seventy-year-old man, the *Parsifal*: here the uttermost is achieved in exploring and expressing remote and awful and holy worlds — yes, *Tristan* notwithstanding, this is the uttermost point reached by Wagner, it witnesses to a power of blending style and emotion even beyond his usual capacity; to these sounds one surrenders with ever new interest, unrest, and bewitchment.

"A bad business, this," writes Wagner from Lucerne in 1859, in the midst of his devastating labours on the third act of *Tristan*, which renewed his interest in the long-since envisaged and already sketched figure of Amfortas. "A bad business! Think of it, for God's sake: it has suddenly become frightfully plain to me that Amfortas is my Tristan of the third act, at his unthinkable culmination." This process of "culmination" is the involuntary law of the life and growth of Wagner's productions, and it is the result of self-indulgence. All his life long he was labouring to utter Amfortas, in accents broken by torment and sin. He was already there in Tannhäuser's "Ah, how the weight of sin oppresses me!" In *Tristan* they seem to have reached

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their uttermost and shattering expression; but in *Parsifal,* as he recognizes himself, with horror, they must undergo another "unthinkable culmination." It is a matter of screwing up his language to the highest pitch and then unconsciously seeking ever stronger and intenser situations to go with them. The material, the single works, are stages and successive transformations of a unity possessed by the self-contained and consummate life-work — which "develops," but to a certain extent was present from the beginning. This is the explanation of the telescoping, the dovetailing of conceptions; from which it results, in an artist of this kind and calibre, that what he is working on is never merely the task in hand; for everything else is weighing upon him and burdening the productive moment. Something apparently (and only half apparently) planned, planned for a lifetime, comes out when we know that Wagner in 1862 wrote quite definitely to von Bülow from Biebrich that *Parsifal* would be his last work. This was a round twenty years before it was actually performed. The *Siegfried* will have been composed between *Tristan* and the *Meistersinger,* and the whole *Ring* worked up, in order to fill in the holes in the scheme of work. During the whole of *Tristan* he had to carry the *Ring* with him, and in *Tristan,* from the beginning, there are hints of *Parsifal.* The latter was present even during

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the sound and healthy, Luther-spirited *Meistersinger;* it had been waiting since 1845, the year of the first performance of *Tannhäuser,* in Dresden. In 1848 comes the prose draft which condenses the Nibelung myth into a drama: the putting on paper of *Siegfried's Death,* which was to end in the *Götterdämmerung.* But meantime, between 1846 and 1847, *Lohengrin* is composed, and the action of the *Meistersinger* drafted, as a satyr-play and humorous pendant to *Tannhäuser.* This fourth decade of the century, in the middle of which he will be thirty-two years old, rounds out the working plan of the whole of his life, which will be carried out in the following four decades up to 1881, all the plays being dovetailed in together by simultaneous working on them all. His work, strictly speaking, has no chronology. It originates, of course, in time; but it is there all at once, and has been there from the beginning. The last achievement, foreseen as such from the beginning, and completed with his sixty-ninth year, is then in so far release that it means the fulfilment, the end and the exitus, and nothing more comes after it; the old man's work on it, the work of an artist who has entirely lived out his powers, is nothing more than just work on it. The giant task is finished, is complete; the heart, which has held out the storms of seventy years, may, in a last spasm, cease to beat.

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PRELUDE TO *"DIE MEISTERSINGER VON NÜRNBERG"*

By RICHARD WAGNER

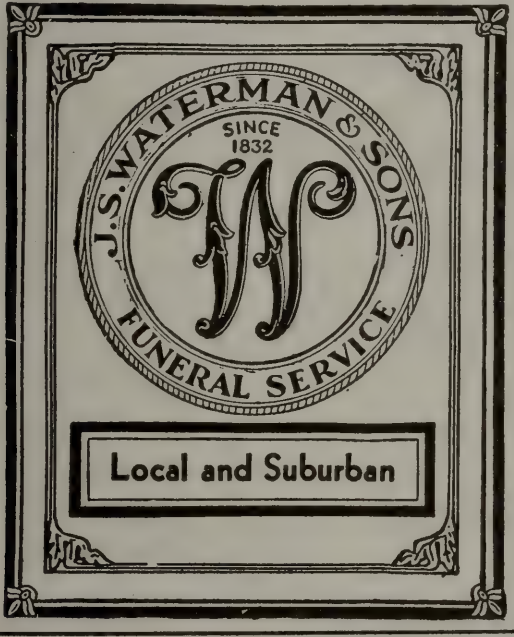
Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

The Prelude to "The Mastersingers of Nuremberg" was completed in 1862, the entire music drama in 1867; its first presentation: June 21, 1868.

The score of the Prelude calls for these instruments: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, harp and strings.

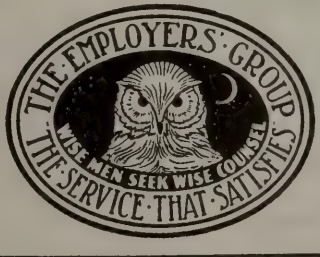
The last performance at the Friday and Saturday concerts of this orchestra was January 17, 1936.

WAGNER, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for *"Die Meistersinger"* (and *"Lohengrin"* as well) in the summer of 1845, when, having completed *"Tannhäuser"* he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen, occurred to him as an outgrowth from the Wartburg scene in *"Tannhäuser"* and its contest of song. He carried the project in the back of his mind while more immediate concerns — *"Lohengrin"* and the *"Ring"* — occupied him. Then came *"Tristan,"*



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and only after the *"Tannhäuser"* fiasco in Paris, in 1861, did he give his complete thoughts to his early Nurembergers, and draw his libretto into final form. At once, with a masterful assembling of fresh forces as remarkable as that which he had shown in plunging into *"Tristan,"* he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve style of medieval German folk. He built up readily, and for the first time, a strictly human world, free of gods, legendary heroes, and magic spells.

He went to Biebrich on the Rhine to compose *"Die Meistersinger"* and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third — fragments implicating a fairly complete conception of the ultimate score. Wagner even planned on finishing *"Die Meistersinger"* for performance in the autumn season of 1862, but intruding troubles — the financial entanglements, the summons to Munich by King Ludwig, and his enforced departure from that city — these things delayed his score, which was not finished until October, 1867.

The Prelude was performed from the manuscript at a concert especially arranged by Wendelin Weissheimer at the Leipzig Gewandhaus, November 1, 1862. Wagner conducted the "new" prelude and

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the overture to *"Tannhäuser."* There was an almost empty hall, but the Prelude was encored. The critics were divided between praise and strong denouncement. There were performances in other cities in 1862 and 1863. The entire work had its first presentation at Munich, June 21, 1868.

The following analysis (here somewhat condensed) was made by Maurice Kufferath:

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the center of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (com-

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pare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling. This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody, — the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways, — as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his prize Song, — 'What? He? Does he dare? *Scheint mir nicht der Rechte!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of a flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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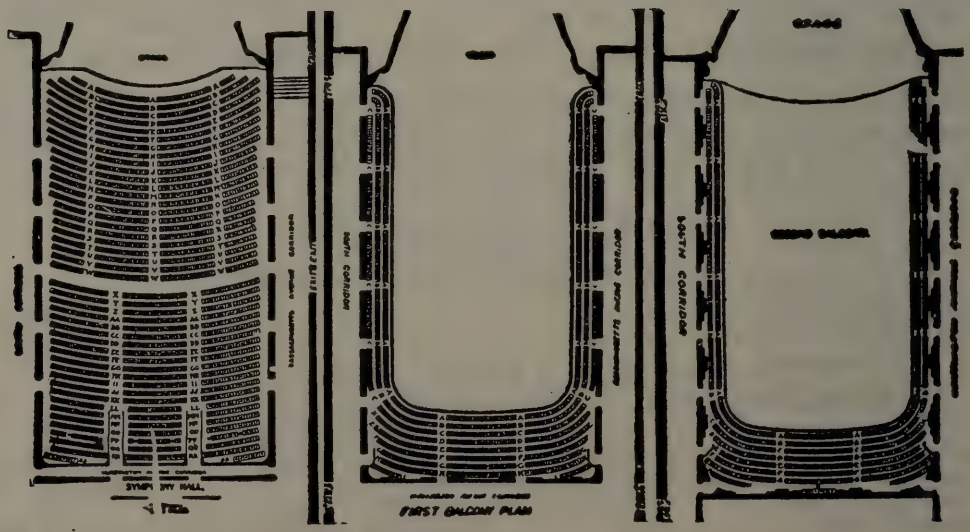
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Moved by the fate of his native Rotterdam, he has donated fifteen of his best paintings to the New England Chapter of the Queen Wilhelmina Fund, Inc., which is attempting to relieve the distress of the Netherlands' civilian war sufferers, especially children. These paintings, now on exhibit, will be sold at auction on December third at the Vose Galleries for the benefit of the Fund.

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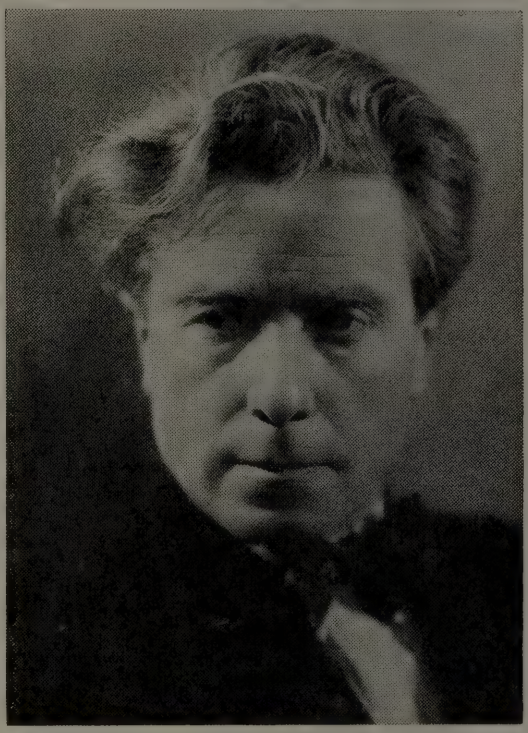


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take place November 29 and 30, under the direction of a guest conductor from Belgium, Désiré Defauw.

Mr. Defauw has long been the conductor of the *Société des Concerts Defauw* at Brussels, and the Royal Conservatory Orchestra of that city. Previously he had had a notable career as a violin virtuoso, and as a quartet player. He has since been master of the violin class at the Royal Conservatory at Antwerp. In recent years he has

appeared as guest conductor of numerous orchestras of Europe.

Mr. Defauw first came to America a year ago, when he conducted four Saturday evening broadcast concerts of the National Broadcasting Company Orchestra in New York, in December, 1939. He was in Italy last May when his country was invaded, and was conducting concerts at Bologna. On the morning after his concert he received news of the entrance of German troops into Belgian territory. He rushed to join his family in Brussels. He was particularly anxious to evacuate them from their home, as it was perilously near a military objective, an airdrome.

Mr. Defauw, his wife and son drove the family's two cars to Paris, where they were able to remain only temporarily before fleeing again in front of the German advance. One car had been commandeered for war service, and the second was lost on the way to Bordeaux, where the family finally arrived. Near the end of June, the Defauws were able to get passage on a cargo steamer, the Leopold II, which landed them safely at Falmouth, England, although the captain had brought the boat into the harbor utterly unaware of mine fields which had been laid at the harbor entrance.

The refugee was invited to conduct the orchestra of the British Broadcasting Corporation. It was on August 21 that he and his family at last arrived in America. On August 29 he conducted the orchestra of *Les Concerts Symphoniques* in Montreal with great success.

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OVERTURE, "THE SCHOOL FOR SCANDAL"

By SAMUEL BARBER

Born at West Chester, Pa., March 9, 1910

Mr. Barber composed his Overture in 1932. It was first performed at the summer series of concerts of the Philadelphia Orchestra in Robin Hood Dell, August 30, 1933. The Overture has been performed by the New York Philharmonic Symphony Society, John Barbirolli conducting, March 30, 1938, and at the concerts of the Cleveland Orchestra, October 24, 1940, Artur Rodzinski conducting.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, bells, triangle, harp, celesta, and strings.

THE Overture, according to Arthur Loesser, programme annotator of the Cleveland Orchestra, "is said not to be intended as a prelude to an actual performance of Sheridan's famous comedy, but merely as a musical reflection of the play's spirit. Its sprightly character, coupled with its classical pattern, demonstrates its affinity for its original." Mr. Samuel Laciar supplied this description of the Overture for the initial Philadelphia performance:

"The Overture begins with a very rapid figure for the full orchestra,

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except trombones, followed by a lilting melody in 9-8 time in the first violins, which is developed somewhat by other instruments of the orchestra. A second figure in the piccolo and flutes then appears, a phrase which plays an important part later in the Overture. There is a change to a slightly slower tempo, and the second subject, a melodious tune, is played by the oboe, followed by a new figure in the first clarinet, with an accompaniment in the strings reminiscent of the oboe melody. This leads through the flutes and strings, the latter in very rapid figuration, back to the first subject and in the original tempo. The second theme, first announced by the oboe, now returns in the clarinets and violas and later in the first violins. There is a return of the triplet figure, and the Overture closes with a joyous rush in the full orchestra. The music is in keeping with the spirit of the Sheridan comedy, itself a great stage classic."

Samuel Barber grew up in an atmosphere of music: his mother is the sister of Louise Homer, the inestimable contralto. He began to take an interest in music as a child, was given piano lessons at the age of six, and at seven he made his first attempt at composition. He entered Curtis Institute of Music, Philadelphia, when he was thirteen where, among other subjects, he studied composition with Rosario Scalero, and singing with Emilio de Gogorza. He was awarded the Prix de Rome in 1935, and the Pulitzer prize for music for that and the following year. There have been frequent performances of his music by the orchestras of the United States, and performances as well by the London Symphony Orchestra, the British Broadcasting Corporation Orchestra of London, and the Augusteo at Rome.

His orchestral works include, besides the Overture, "Music for a Scene from Shelley" (1933), his "Symphony in One Movement" (1936), an "Adagio for Strings" (1936), and "Essay for Orchestra" (1937). A concerto for violin recently completed is shortly to have a first performance. His chamber music includes a Serenade for String Quartet (1929), "Dover Beach," for Voice and String Quartet (1931); a String Quartet in B minor (1936); a 'Cello Sonata (1932), and three songs from James Joyce's "Chamber Music" (1936). He has also written "The Virgin Martyrs," for women's voices *a capella* (1935).

In this the Sixtieth Season of the Boston Symphony Orchestra, we wish to pay our tribute to Major Henry Lee Higginson, whose vision laid the foundation of the greatest Orchestra in the world today.

From a group of 60 players in 1881 the Orchestra has increased to 107 members; the season of 20 weeks with 20 concerts, to a season of 46 weeks with over 200 concerts; the total annual attendance from 83,000 to 750,000.

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This is a distinguished record of success which many of us have been privileged to share for virtually the full sixty years. In the beginning and for thirty-seven years, the heavy financial responsibility of the Orchestra was assumed by Major Higginson alone. With the incorporation of the Orchestra in 1918 ended the long chapter of the Orchestra as the creation of an individual and began the new emphasis on the Orchestra as an institution belonging to the public. It is through the Society of Friends that the public has assumed the responsibility of meeting the annual deficit formerly borne by Major Higginson. It is their contributions, large and small, that make possible the continuance of the Orchestra.

Let us seize upon this Sixtieth Season as an opportunity to increase the membership in the Society of Friends to a number truly representative of our city and of our appreciation of what the Orchestra has brought to us these many years. Cheques drawn to Boston Symphony Orchestra and mailed to the Treasurer at 6 Beacon Street, Boston, constitute enrollment without further formality and give to each of us a sense of ownership in this great Orchestra.

Society of Friends of the
Boston Symphony Orchestra
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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908. The most recent performance by this Orchestra of the two nocturnes at this series was March 4, 1938.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

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THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne,"



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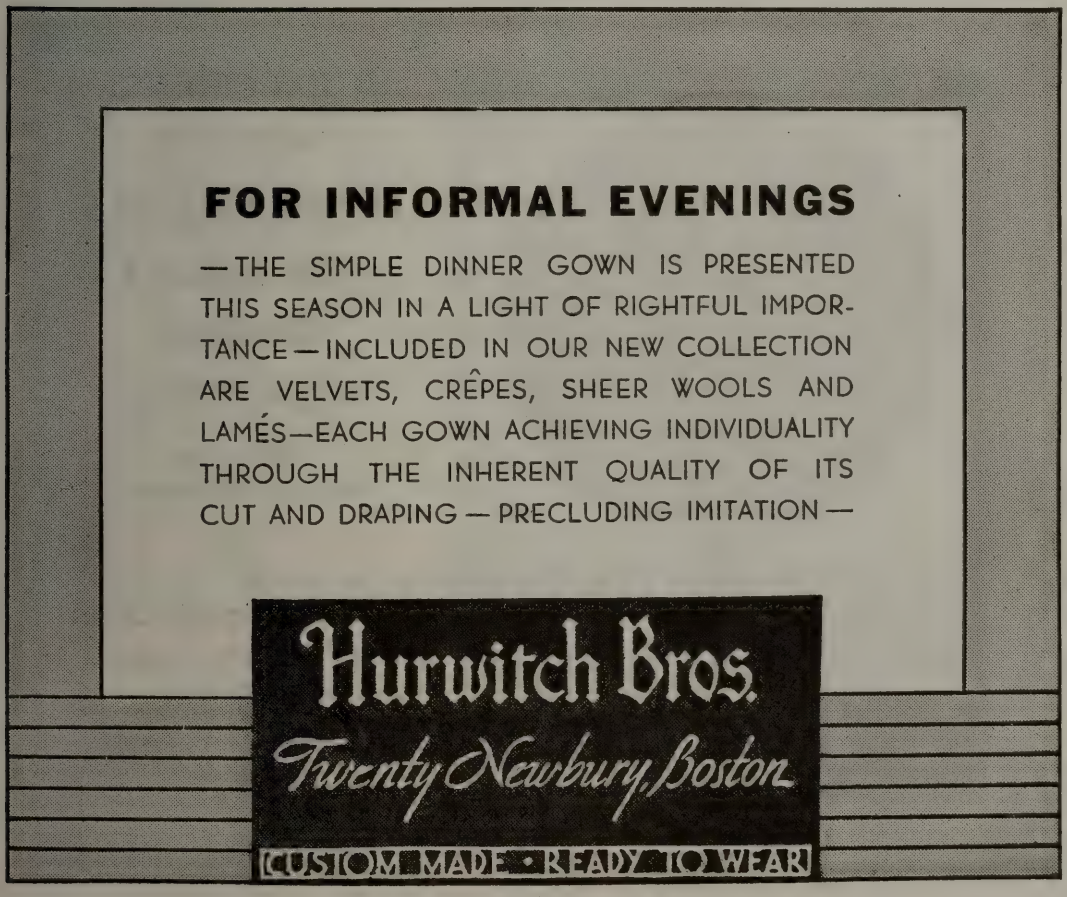
which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persis-

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*



tently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's *"Louise,"* which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were pre-



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ponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to

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have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical, and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript,* made a notable differentiation between them. Speaking of *"Nuages,"* he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes



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of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of *'Fêtes.'* There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. *'Fêtes'* is a music for performance in the concert hall; whereas 'Clouds,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in 'Clouds' — only vistas and horizons."



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the strings. The brass choir by itself then develops a rhythmic subject of its own, and the strings, alone, reiterate their subject. There is no development section as such, but a restatement newly treated, and a broad coda. The basis of the second movement is a considerably developed fugue in three voices. Here the strings are in command. There is a long subject in sixteenth notes, stated in turn by the violins, the violas, and the 'cellos with basses. The fugue is interrupted by a contrasting section of more sustained character, in which a melody is given in turn to the violas, trombone, combined strings, and trumpet. The fugue returns, here announced by the 'cellos and developed expansively to its conclusion.

The following excellent word portrait of Hindemith by H. H. Stuckenschmidt is quoted from *Modern Music* (January-February, 1937):

"A friendly boyish head, its blond hair tinged of late years with grey, surmounts a lithe, youthful figure. Small in stature, Paul Hindemith likes to make himself smaller still by sitting on a low hassock. He prefers to remain close to the earth. From this vantage point, he leads the conversation unobtrusively, a clever, learned, inexorably



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logical participant, a little malicious, but friendly even in his malice. His knowledge embraces not only the music of every age, but also the oldest and newest arts of poetry and painting. His talk is not abstract but concrete, his point of view realistic.

"Hindemith plays the viola magnificently and has besides some command of all the instruments. Playing music is an integrating element of his nature and well-being. There are few musicians who have such an organic relation to their medium. An accomplished performer, a real craftsman of music, he is a credit to the old German tradition of developing creative power via the instrument.

"His fundamental characteristic is a sustained and bantering cheerfulness. Hindemith loves to laugh, but his laughter does not glance off the surface of things. Apparently unconcerned, he often penetrates uncannily far into the heart of his subject. Like Mozart, he can express fundamental verities jestingly.

"To learn and to teach are his passions. Even after he was a composer of world fame he took special lessons in branches of musical science that with his manifold activities he would not have been able to master alone. His pupils bear him an affection which is not the expression of a fanatic cult. He is never the distant *'Meister,'* but the co-worker, an older, more experienced colleague of his pupils.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882). The last performance by this orchestra was on January 5, 1940.

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second

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to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this;



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it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November



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22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

* She had teasingly upbraided him for spelling "symphony" with an "f"

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It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

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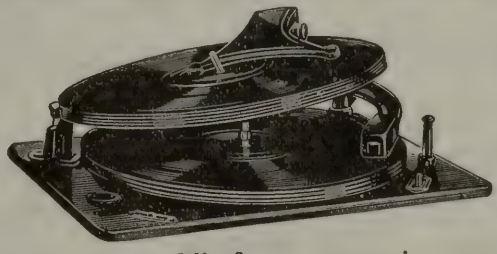
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In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found

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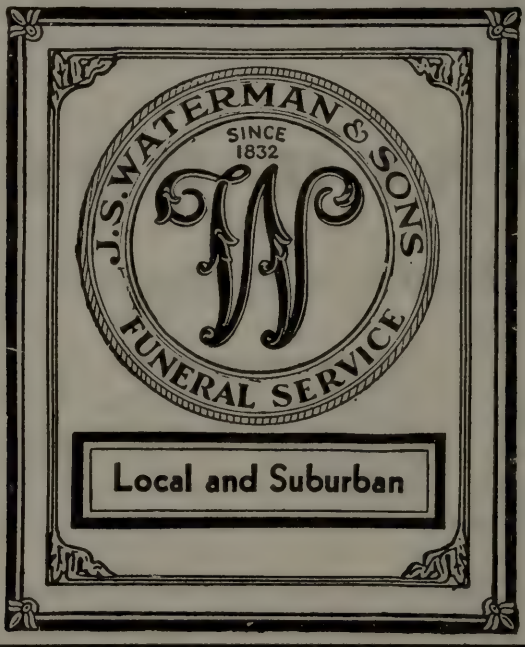
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plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.



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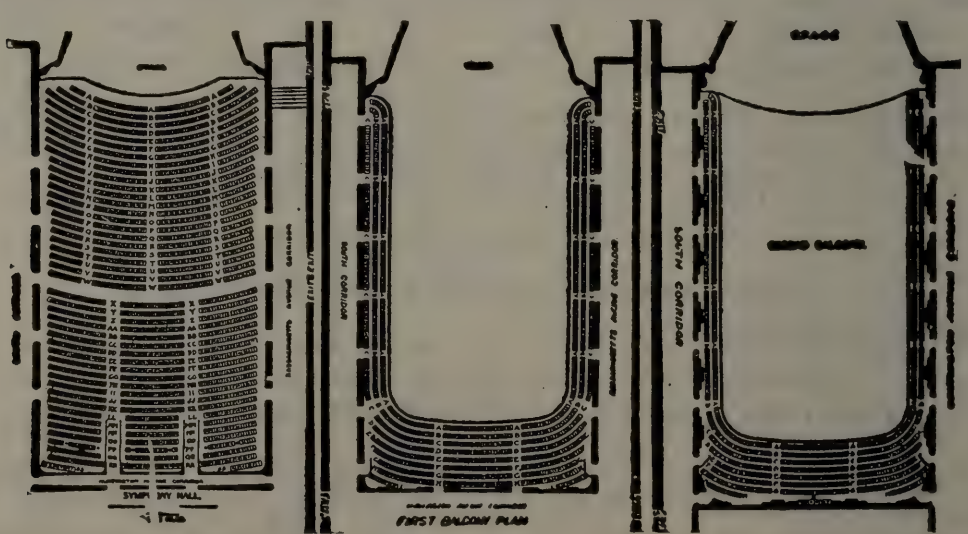
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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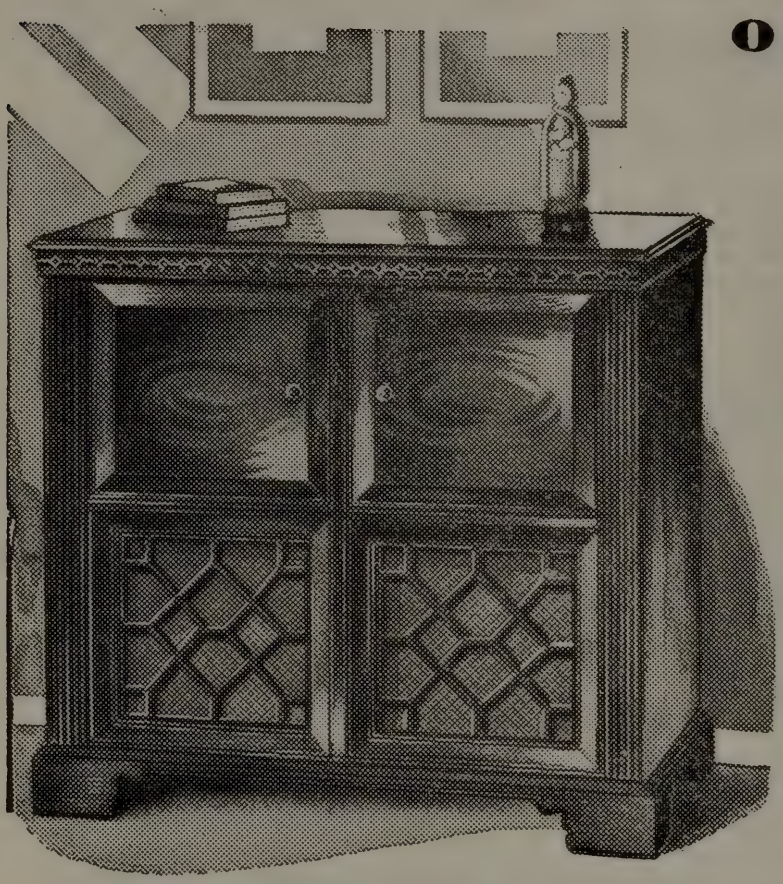
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SYMPHONIANA

The Shostakovitch Symphony in New York

The Philharmonic in Boston

THE SHOSTAKOVITCH SYMPHONY IN NEW YORK

An outstanding event of the Boston Symphony Orchestra's opening concerts in New York last week was the performance of the Fifth Symphony of Shostakovitch at the concert of Saturday afternoon (Nov. 23). The following reviews are in accord with the ovation which the symphony received:

Jerome D. Bohm, in the "Herald-Tribune"

One of the most extraordinary interpretations of music that this reviewer has been privileged to hear in over a generation of concert-going was that accorded the Fifth Symphony of Dmitri Shostakovitch by the Boston Symphony Orchestra, under Serge Koussevitzky's direction, in Carnegie Hall yesterday afternoon. One can think of no other conductor who could have brought to this score the unswerving intensity, the enkindling imagination and the unfailing aural sensitivity essential to an exhaustive account of its contents. Such oriental gorgeousness, always kept within the bounds of a sonority which the human ear can absorb with pleasurable results, has been achieved by no other orchestral body known to this listener. And this is no simple matter in a work which makes full use of all of the resources of modern instrumentation.

Although this was the fourth unfolding this symphony had received hereabouts, it may be doubted whether so just an appraisal of its contents had



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previously been possible. It must be unquestionably included among the few contemporary products which deserve to and indubitably will endure.

Of the composers now writing Shostakovitch alone is capable of conceiving a long-breathed melody of sustained beauty — a beauty which never descends to the sentimental depths explored by Shostakovitch's illustrious predecessor, Tchaikovsky. Nor is Shostakovitch's rich melodic vein employed to express such intensely personal reactions and introspections as was Tchaikovsky's. For although the thirty-four-year-old composer of this symphony, which was penned for the celebration of the twentieth anniversary of the Soviet Republic, is no less an individualist than the creator of the *"Symphonie Pathétique,"* his approach to music is a more epic one and he is less concerned with exploiting his own misery than with the depiction of the emotions of mankind in general. In other words, his roots are more classic than romantic, although he does not discard entirely the methods of the romanticists.

Noel Strauss, in "The Times"

The Boston Symphony Orchestra, under Serge Koussevitzky, capped its resplendent performances yesterday afternoon in Carnegie Hall with a most searching unfoldment of the Fifth Symphony by Shostakovitch. Dr. Koussevitzky's interpretation of the work by his youthful compatriot was so deeply sympathetic, intense and vital, that it laid bare the complete message of a composition which henceforth must be recognized as one of the outstanding orchestral creations of the present time.

Shostakovitch's Fifth Symphony received its fourth presentation in the city at this concert. Dr. Koussevitzky and his men performed this masterpiece with such compelling virtuosity and impressiveness that it scored a big ovation for them, leaving no doubt that the symphony had finally succeeded in making its real virtues apparent.

• • •

THE PHILHARMONIC IN BOSTON

The concert to be given here by the New York Philharmonic-Symphony Society, under John Barbirolli's direction, next Wednesday evening, will be the

seventeenth in Symphony Hall by New York's famous orchestra.

Gustav Mahler, as the Orchestra's regular conductor, led the first of the Boston concerts, which was given on February 26, 1910. Mahler then included on his programme Berlioz's "Fantastic Symphony," Beethoven's Third "Leonore" Overture, Strauss's "Till Eulenspiegel's Merry Pranks," and a Suite by Bach.

Josef Stransky was the conductor for November concerts in each of five visits in the seasons succeeding. There were soloists at each of these: Mme. Johanna Gadski, in 1911; Mischa Elman, in 1912; Fritz Kreisler, in 1913; Efrem Zimbalist, in 1914; and Harold Bauer, in 1915. A novelty at the 1914 concert was Stravinsky's "Fireworks," the first performance of an orchestral piece in Boston by that composer. The visit following that of November, 1915, took place in February, 1920, which proved the last of Mr. Stransky's appearances here.

Willem Mengelberg made his Boston début at the concert of March 16, 1922, when Strauss's *"Ein Heldenleben,"* dedicated to the Dutch conductor, was the *pièce de résistance.* After two visits under the direction of Willem Van Hoogstraten, in the autumn of 1923 and 1924 (soloists: Antoinette Szumowska, and Yolanda Mero), Mr. Mengelberg made two more visits in 1925 and 1926. The symphonies at these two concerts were the Second of Brahms, and the Eighth of Beethoven respectively. Wilhelm Furtwängler was co-conductor with Mengelberg in these two seasons. He has never conducted in Boston.

Nearly ten years elapsed before the orchestra of New York made another visit (March, 1936). It had since been consolidated (1928) with the Symphony Society of New York. Arturo Toscanini was the conductor at this visit, which included two concerts, with the Seventh Symphony of Beethoven, and the Fourth Symphony of Brahms. Three years later (March 13, 1939) the Philharmonic-Symphony Society visited Boston for its first concert here under its present director. Artur Schnabel was the soloist. There was a concert last year, again under Mr. Barbirolli's direction.

Mr. Barbirolli will present at his pending concert a Chaconne of Purcell, arranged by himself; Brahms's Second Piano Concerto, with Rudolf Serkin as soloist; and Schubert's Symphony in C major, No. 7.

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SATURDAY EVENING, NOVEMBER 30, *at* 8:15 *o'clock*

DÉSIRÉ DEFAUW, *Conducting*

FRANCK.....“Le Chasseur Maudit,” Symphonic Poem

GRÉTRY.....Suite from the Ballet, “Céphale et Procris”
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II. Menuet (“The Nymphs of Diana”)
III. Gigue

DE FALLA.....Dances from the Ballet, “El Sombrero de tres picos”

I. The Neighbors
II. Dance of the Miller
III. Final Dance

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BEETHOVEN.....Symphony No. 7 in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto: Tempo primo
IV. Allegro con brio

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DÉSIRÉ DEFAUW

DÉSIRÉ DEFAUW was born in Ghent, Belgium, in 1885. He graduated from the Royal Conservatory of Music in that city at fifteen, and took his first engagement as concert master of the orchestra at Ghent. He gave recitals as a violin virtuoso. His activities in chamber music led to the organization, during the last World War, of the Allied Quartet with Lionel Tertis, Charles Woodhouse, and E. Doehard. After the war, he was appointed master of the violin class of the Conservatory at Antwerp. In 1922 he founded the *Société des Concerts Defauw,* which he conducted at Brussels, as well as the Royal Conservatory Orchestra in that city. He appeared as guest conductor in each musical capital of Europe. Mr. Defauw first came to this country last season, when he conducted four Saturday evening broadcast concerts of the National Broadcasting Company Orchestra in New York, in December. He was in Europe last May when Belgium was invaded, and succeeded in reaching America with his family in August. He has since conducted as guest the orchestra of Montreal. His appearances with the Boston Symphony Orchestra in the present week are his first on a concert stage in the United States.

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"THE ACCURSED HUNTER," Symphonic Poem

By César Auguste Franck

Born at Liége, December 10, 1822; died at Paris, November 8, 1890

"Le Chasseur Maudit, Poème Symphonique d'après la Ballade de Bürger," was composed in 1883, and first performed at a concert of the *Société Nationale* in Paris on March 31 of the same year. There was a performance at a Pasdeloup concert on January 13th following. The first performance in the United States was by the orchestra in Cincinnati, January 29, 1898. Theodore Thomas introduced the piece in Boston at a concert of the Chicago Orchestra in Music Hall. on March 26, 1898. The first performance by the Boston Symphony Orchestra was March 2, 1901. There were subsequent performances January 9, 1904, January 21, 1911, October 10, 1920, and December 8, 1922 (this performance was given in the week of the centennial of Franck's birth).

The instrumentation requires two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, two trumpets, two *cornets-à-piston,* three trombones and tuba, timpani, bells, bass drum, cymbals, triangle, and strings.

THE composer chose for his subject the ballad of the German poet, Gottfried August Bürger (1748–94). The following synopsis is printed on the score:

"It was Sunday morning; in the distance there sounded the joyous ringing of bells and the religious chants of the crowd — Sacrilege! The savage Count of the Rhine has sounded his horn.

"Hallo! Hallo! The hunt takes its course over grain fields, over meadow and moor . . . Stop, Count, I beg you. Listen to the pious singing — No! — Hallo! Hallo! — Stop Count, I entreat you. Take care — No! — And the chase goes hurtling on its way like a whirlwind.

"All of a sudden the Count finds himself alone; his horse is loath to go further; the Count blows into his horn, but it will not sound again. . . . A voice dismal, implacable, curses him; 'Sacrilegious man,' it cries, 'be hunted forever by hell itself!'

"Then the flames leap up from all directions — the Count, seized by terror, flees, faster, always faster, pursued by a pack of demons . . . by daytime across abysses, at midnight through the air."

The four paragraphs of this argument are clearly discernible in four sections of the score. The first seems to portray the peaceful Sunday landscape; in the next, the hunt is under way; in the third the curse is pronounced; in the fourth the chase becomes infernal. The horn call which opens the symphonic poem is to be heard repeatedly throughout its course. Horn fanfares alternate with a religious melody from the 'cellos and the pealing of bells. The hunting theme gathers impetus. The curse is delivered by the awesome voice of the tuba. The pace grows faster and faster until the end.

In this the Sixtieth Season of the Boston Symphony Orchestra, we wish to pay our tribute to Major Henry Lee Higginson, whose vision laid the foundation of the greatest Orchestra in the world today.

From a group of 60 players in 1881 the Orchestra has increased to 107 members; the season of 20 weeks with 20 concerts, to a season of 46 weeks with over 200 concerts; the total annual attendance from 83,000 to 750,000.

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This is a distinguished record of success which many of us have been privileged to share for virtually the full sixty years. In the beginning and for thirty-seven years, the heavy financial responsibility of the Orchestra was assumed by Major Higginson alone. With the incorporation of the Orchestra in 1918 ended the long chapter of the Orchestra as the creation of an individual and began the new emphasis on the Orchestra as an institution belonging to the public. It is through the Society of Friends that the public has assumed the responsibility of meeting the annual deficit formerly borne by Major Higginson. It is their contributions, large and small, that make possible the continuance of the Orchestra.

Let us seize upon this Sixtieth Season as an opportunity to increase the membership in the Society of Friends to a number truly representative of our city and of our appreciation of what the Orchestra has brought to us these many years. Cheques drawn to Boston Symphony Orchestra and mailed to the Treasurer at 6 Beacon Street, Boston, constitute enrollment without further formality and give to each of us a sense of ownership in this great Orchestra.

Society of Friends of the
Boston Symphony Orchestra
Reginald C. Foster, *Chairman*

THE LEGENDARY HUNTER

By PHILIP HALE

(Quoted from the Boston Symphony programme of December 8, 1922)

THE legend of the Wild Hunter and the Wild Chase is old, widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796). One Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

Who was each Stranger, left and right,
Well may I guess, but dare not tell;
The right-hand steed was silver white,
The left, the swarthy hue of hell.

The right-hand Horseman, young and fair;
His smile was like the morn of May.
The left, from eye of tawny glare,
Shot midnight lightning's lurid ray.

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Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
 Well may I guess, but dare not tell;
His eye like midnight lightning glows,
 His steed the swarthy hue of hell.

The Wildgrave flies o'er bush and thorn,
 With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
 And "Hark away, and holla, ho!"

Some folk-lorists go back to Orion and claim that he was the original Wild Hunter, the Wuotan of Greece, which reminds us that John Phœnix, in his lectures on astronomy, insisted that "the beautiful constellation Orion takes its name from the founder of



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the celebrated Irish family of O'Ryan." The northern Odin, whose true name was Sigge, persuaded his followers that he had the air and tempests under his control; that he could run over the world in the twinkling of an eye. Wuotan, the restless, the vehement, was the first Wild Huntsman known to the Germans. He rode in a wagon on the howling wind. In Thuringia, Hesse, Franconia, Swabia, the wild chase was *"Das wüthende Heer."* The devil was accompanied in the mad flight by this giant.

In Westphalia the hero was known as Hackelbärend, and for hunting on Sundays he was banished to the air, wherein he must hunt day and night, just as the man in the moon is imprisoned there for gathering sticks on Sunday. Some say that Hackelbärend hunts only from Christmas till Twelfth Night. The Low Saxons believed that the Huntsman was Hans von Hackelnberg, chief master of hounds to the Duke of Brunswick. Born in 1521, the year of his death according to others, this mighty woodman was begged to repent when he lay a-dying, and he was promised heaven. "The Lord may keep his heaven, so he leave me my hunting." Now he hunts forever. A night owl shrieks before him, and travellers fall silently on their faces when they hear the infernal din. The hero in the Sölling walked in the paths of righteousness, but, about

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to die, he prayed that for his share of heaven he might hunt until the Day of Judgment. His prayer was granted. He is a tall man on a white horse. In Saxony he is a mighty prince, who treated with horrible cruelty any violator of forest laws. He broke his neck a-hunting, and now he has no rest, on his white horse, whose nostrils shoot sparks of fire, with countless hounds behind him, with mad cries of "Wod wod, hoho, hallo!" The chase is through forests and over lonely heaths. In the Harz he rides a black and headless horse; a hunting whip is in one hand, a bugle in the other; his face is set in his neck; women, huntsmen, and hounds follow. He is kindly disposed, but it is not safe to benefit by the kindness of the Wild Huntsman, for once, as a benighted hunter heard the chase go by, he cried: "Good sport, Falkenburgh!" A hoarse voice answered: "Dost thou wish me good sport? Then thou shalt share the game." There was thrown at him something that looked like carrion. The hunter lost two of his best horses soon after, and he himself was never strong again.

At Meissen, Hans Jagenteufel, booted and spurred, in a long gray coat, with a bugle but no head, rides a gray horse. Eberhart, Count of Würtemberg, met a spectre in the woods who was undergoing punishment: for four hundred and fifty years he had chased



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a stag that he could not overtake. The face of this huntsman was "like unto a wrinkled sponge." In the forest near Bidshausen the Wild Huntsman appears once in seven years. At Golmbach a peasant mocked Hackelnberg's cry. Some one snatched at his cap; his face began to swell, and the next day he died. Dame Holda, or Holle, was at first a lovely, amiable goddess; but she became a temptress of men, and held her court in the Horselberg near Eisenach. In the fifteenth and sixteenth centuries she was transformed into Dame Venus, dwelling in state and splendor in the Venusberg. From a beneficent goddess she became a wanton in league with Satan. She was still beautiful in front, but she had a tail behind, as the master whom she served; "to go with Holle" was to join a witch party. At last she was an ugly old woman, long-nosed, snag-toothed, with bristling, thickly matted hair. All children that die unbaptized go to Holda, and they shriek behind her when she rides, clothed and in a coach, in company with the Wild Huntsman and Wotan.

A spectral hunter haunted the forest of Fontainebleau. *"Le Grand Veneur"* was a tall, grisly man surrounded with hounds. He once came so near the palace that the attendants went out to meet the king returning from the chase. He showed himself to

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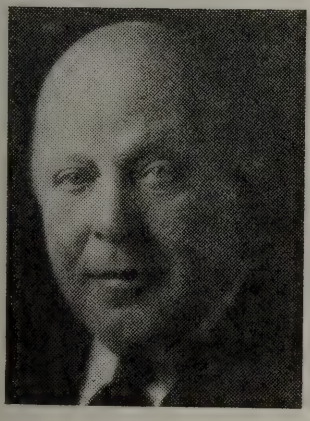
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Henry IV. shortly before the assassination. In 1858 Henry heard horns and hounds in the forest. The Comte de Soissons went to investigate, came back trembling, and said: "Sire, I can see nothing; but I hear horns and hounds." The king replied: "It's sheer illusion, then"; but a dark and sombre man appeared suddenly and cried to Henry: "You wish to see me; here I am."

Boccaccio, in the Decameron (Fifth Day, eighth novel), tells of a gloomy knight who pursued on horseback, and with mastiff, a beautiful woman, for whom he killed himself; he is doomed to pursue and murder her; in a little time she rises "as though she had never been dead, and renews her miserable flight."

There is King Arthur's hunt; there is the Gronjette; there is a ghostly chase in the wilds of Ross-shire, — the legend is found in many European countries. Gods and goddesses of heathen time, thus busied in war or hunting, rode in the air;. in later and Christian years they were turned into princely oppressors or blasphemers of legendary character.

Thus did the superstitious explain strange sounds of nature. Charles Reade, in "Put Yourself in his Place," describes the cry of the Gabriel hounds at night as they ran far up in the air over the heads of the appalled listeners; but he does not tell the legend.



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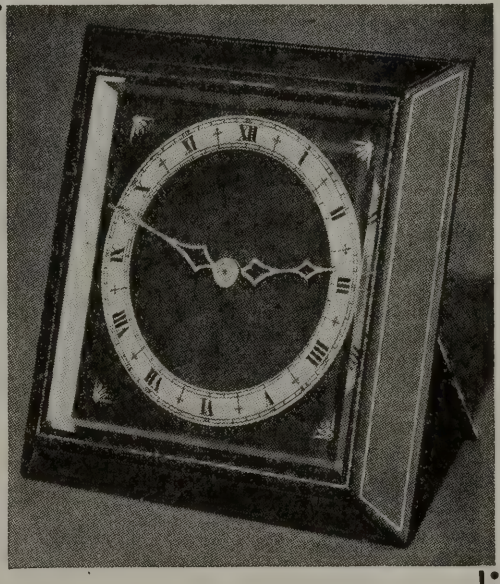
Now the Gabriel hounds in Durham and Yorkshire are monstrous human-headed dogs, who run before their master in the upper air, and will run till the Judgment Day with him who hunted on Sunday. Wordsworth refers to them in a sonnet: "He the seven birds hath seen, . . . Seen the Seven Whistlers . . . and oftentimes will start — For overhead are sweeping Gabriel's Hounds Doomed, with their impious Lord, the flying hart To chase for ever." There is the "Gabriel-rachet," the warning of approaching death to the hearer. A sportsman was so "inordinately fond of the pleasures of the chase, and so jealous about the hounds who had ministered to them, that on his death-bed he gave orders that they should all be killed and buried with him, that no one else should benefit by them as he himself would be no longer able." Others say that the Gabriel-rachet comes from the souls of unbaptized children doomed to flit about their parents' houses.

> The wild gander leads his flock through the cool night;
> *Ya-honk!* he says, and sounds it down to me like an invitation;
> (The pert may suppose it meaningless, but I listen close;
> I find its purpose and place up there toward the wintry sky.)

These wild geese, in whose cry Walt Whitman found a purpose,

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are the Gabriel hounds of the superstitious English. And so the cry of the sea-fowl at Schonen is called *"Odens jagt"* and feared. There is a popular belief in the west of England that hares are hunted at night by packs of little fairy hounds, locally called "dandy dogs," and these are said to be weasels, "which the west country folk call 'fairies,' pronouncing the word 'vairy' and 'vair.'" They speak of the Devil and his dandy-dogs.

The Wild Hunt is pictured in music in the third movement of Raff's Symphony No. 3, "In the Woods" (composed in 1869); and the legend suggested these works: "Die wilde Jagd," opera by Jos. Triebensee (Budapest, March, 1824); "Der wilde Jäger," opera by Hieronymus Payer (Vienna, 1806); "Der wilde Jäger," opera by V. E. Nessler (Leipsic, 1881); "Der wilde Jäger," cantata by M. J. Beer (Olmütz, 1888); "Der wilde Jäger," opera by A. Schulz (Brunswick, 1887); "Hackelberends Begräbnis," by Müller-Reuter, choral ballad, 1902; and, in a way, the scene, "La Chasse Fantastique," in Act II. of "Saint Julien l'Hospitalier," by Camille Erlanger (Paris, 1894–96).

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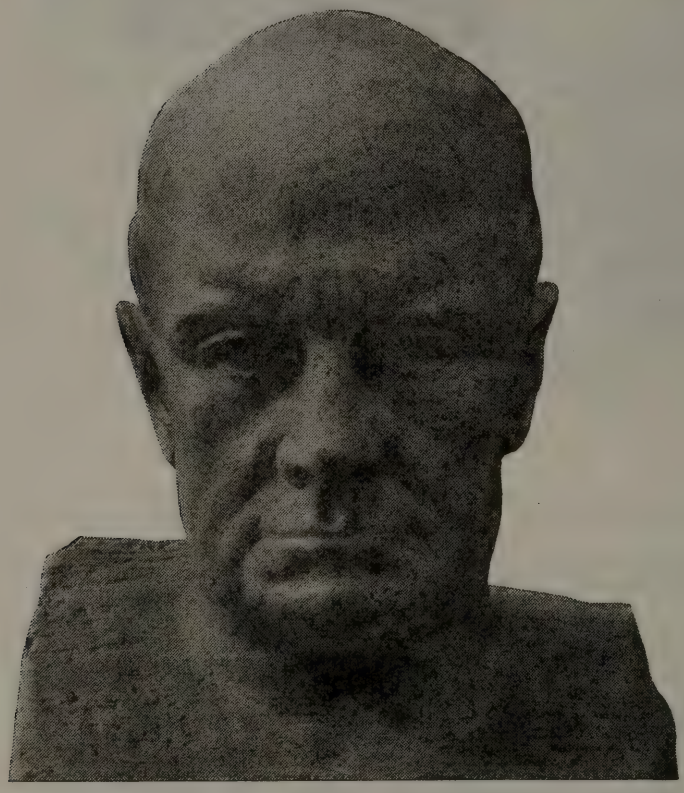
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the Second

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(On the programme of these concerts Dec. 6-7, 1940)

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(Complete list of Boston Symphony Orchestra recordings, inside back cover)

SUITE FROM THE BALLET *"CÉPHALE ET PROCRIS"* (EDITED FOR CONCERT PERFORMANCE BY FELIX MOTTL)

By ANDRÉ ERNESTE MODESTE GRÉTRY

Born at Liége, February 8, 1741; died at Montmorency, near Paris September 24, 1813

Grétry's *"Céphale et Procris," Ballet héroïque* (text by Jean François Marmontel) was first produced at Court in Versailles on December 30, 1773.

The three dance numbers chosen by Felix Mottl have been, according to the score of the suite, "freely arranged for concert performance." Mottl's instrumentation calls for two flutes and two piccolos, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, triangle, tambourin, and strings.

The Suite has been performed at these concerts November 13, 1908 (Max Fiedler, conductor), and April 28, 1922 (Pierre Monteux, conductor).

A WEDDING of consequence, uniting two houses, took place at Versailles on November 16, 1773. The nuptials were elaborate. An ambassador from France visited on October 24 the Palazzo Moncalieri at Turin, and there made suit by procuration for the hand of the *Princesse Marie Thérèse de Savoie,* in behalf of the *Comte d'Artois* in France. The Princess journeyed by short stages to the Court of France. Louis XV found it consistent with his exalted station to ride as far as Fontainebleau and receive her on November 14. At Versailles her "august bridegroom," in the words of a historian, "awaited her



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without too much impatience." The ceremony took place two days later, and from that time until the end of the year there was a long and ponderous succession of wedding festivities. The climax was the first performance of *"Céphale et Procris,"* a new "heroic ballet" by Grétry.

The young Belgian composer was honored in the choice. He was only thirty-two, and it was in the less pretentious field of *opéra comique* that he had made his name in Paris. He had first developed his aptitude for stage music at Liége, and for further instruction had sought counsel at Rome from Padré Martini, a composer to whom youth was turning. Paris had so far welcomed and applauded Grétry for his direct melodic charm. Those who had high expectations for his venture upon a tragic subject in the grand manner were disappointed. Only the few privileged visitors from Paris were carried away by the magnificent display which Versailles could produce. When the last curtain was drawn, the Dauphin was heard to remark to his companion, the Maréchal Duc de Richelieu, first gentleman of the chamber: "At last our *divertissements* are at an end! Now we can begin to amuse ourselves." The *seigneurs et dames* of the Court were similarly bored by the protracted entertainments, and by this climax which did not quite come off. Blame was laid upon the librettist Marmontel who had not taken every theatrical advantage of the rather heavy

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tale of Ovid about the infatuation of the Goddess Diana for Cephalus, her jealousy of Procris, his betrothed, her decree that Procris should die by her lover's hand, and its fulfillment when Cephalus, hunting in the forest, perceives a stir in the foliage and unknowingly throws his dart into the breast of Procris. The poem in this lyric tragedy (it was a ballet only in name, with a few dance numbers interspersed) is guilty of inept lines, a grave offense in a day when the text was considered more important than the music. Mlle. Sophie Arnould, who had sung Procris, made the remark: "The music is much more French than the words." The Baron Grimm wrote his opinion that *"Céphale"* "gave most pleasure of all the operas performed, but this is not a high eulogy. The success of the work seems at present below the reputation of the two authors. But it is only at Paris that these important cases are judged in a court of last resort, and we await the supreme judgment."

That judgment was duly passed when the ballet was mounted at the *Académie Royale de Musique* in Paris, May 2, 1775. *"Céphale et Procris"* barely survived a dozen performances in that season.

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There was a revival with 26 performances in May, 1777, but this fell far short of the popular success of such lighter pieces as Grétry's *comédie ballet "Zémire et Azor,"* produced two years earlier than *"Céphale et Procris."* Grétry was later to achieve as many as 500 performances of a single opera.

The music of *"Céphale et Procris"* was the first of Grétry to be heard upon the august boards of the *Académie.* Grétry, accustomed to the amiable and docile troop of the *Comédie Italienne,* found the singers of the *Opéra* intractable and overbearing. Ill at ease in a tragic mask, he was condescended to by the actors of the *Opéra* in a day when the singers controlled the situation far more completely than they do now. A composer of *opéra comique* who had the effrontery to impose a strictly measured music on a singer bent upon untrammeled "expression" was apt to be put in his place. Grétry wrote in his engaging memoirs of an incident in connection with the rehearsals of *"Céphale et Procris"* at the *Opéra.* "If the text of the recitative was expressive, the player loaded it with all the pathos it could bear. If the accompaniment compelled him to follow a strict beat, he did so only by scrambling after the orchestra. The result was a jolt, a counterpoint, a perpetual syncope. The effect I leave to your imagination.

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"The following dialogue, which interrupted one of the rehearsals, will give a fair idea of the state of affairs:

"*Actress* (on the stage): 'What is the meaning of this, monsieur? There seems to be a rebellion in your orchestra.'

"*The Conductor* (at his desk): 'What, Mademoiselle, a rebellion? We are all here to serve the King, and we are serving him with zeal.'

"*The Actress:* 'That is what I wish to do, but your orchestra puts me out and prevents me from singing.'

"*The Conductor:* 'Nevertheless, Mademoiselle, we maintain the beat.'

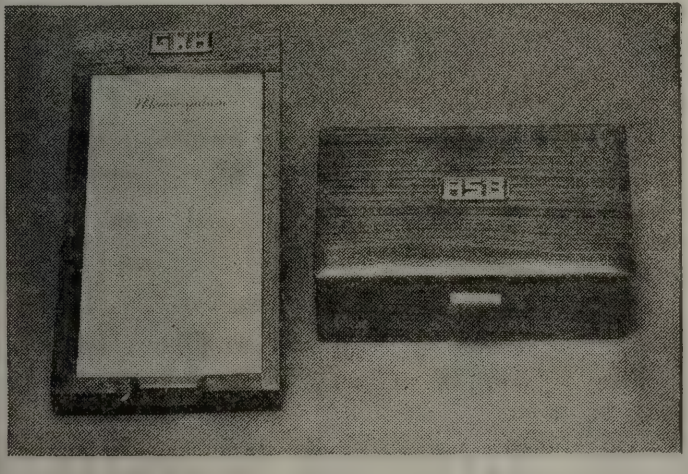
"*The Actress:* 'The beat! What kind of animal is that? Follow me, Monsieur, and know that your accompaniment is the very humble servant of the actress who declaims.'

"*The Conductor:* 'When you declaim, I follow you; but you are singing an air which is in measure, in strict measure.'

"*The Actress:* 'Come, drop all this nonsense, and follow me.' "

The actress, Grétry was discreet enough not to name, but Victor Wilder* identifies her as Rosalie Levasseur, the Procris at the first Paris performance. This singer had appeared at the Versailles premiere two years before, in the small parts of "Flore" and "L'Amour."

*In a preface to the score of this opera as published in a complete edition of Grétry's works by the Belgian government, under the press of Breitkopf and Härtel (from 1884).



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She was then announced merely as "Mlle. Rosalie." Sophie Arnould, the original Procris, noted the change in the name of the new rival, and aimed a stinging witticism at the not precisely beautiful features of her colleague. "She would have done better to change not her name but her face." The Levasseur triumphantly lived down this bit of spite by her rapidly growing talent. She was later chosen by Gluck for the title rôle of "Alceste."

The Tambourin and Menuet, Felix Mottl chose from a succession of five numbers in the fifth scene of the first act, of which the menuet is the first, and the tambourin brings the curtain. The Gigue occurs in scene five of Act II. Mottl has added trumpets and percussion to the orchestration, has used modern resources of tone color in the winds and given more brilliant treatment to the string section, where Grétry had written in three parts combining the violas, 'cellos, and basses in octaves. Mottl heightens the effect by use of ornament, and by changes in notation. To the Tambourin, after the *da capo,* he adds a brilliant coda of his own. In the Menuet, the *da capo* is condensed and altered into a coda. The *Gigue,* which appears in Grétry's score as *"Gigue légère,"* is treated freely and with cumulative effect.



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THREE DANCES FROM THE BALLET "THE THREE-CORNERED HAT"

By MANUEL DE FALLA

Born at Cadiz, Spain, November 23, 1877

The ballet *"El Sombrero de tres Picos"* was first performed in its version for full orchestra by the *Ballet Russe* of Serge de Diaghilev, at the Alhambra Theatre in London, July 22, 1919. The scenario was by Martinez Sierra, the scenery and costumes by Pablo Picasso. Léonide Massine and Thamar Karsavina danced the Miller and his wife. Ernest Ansermet was the conductor.

The Ballet was introduced to Boston by the *Ballet Russe de Monte Carlo,* October 29, 1935, with Massine as the Miller, Toumanova as his wife.

The suite, which forms the larger part of this ballet, had its first American hearing in concert form when Pierre Monteux introduced it at the concerts of this Orchestra December 30, 1921. The dances have since been performed at these concerts March 5, 1926, January 18, 1929, January 31, 1930, and December 1, 1933.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum and cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano and strings.

VISITING Spain with his ballet, the enterprising Diaghilev became interested in the music of Falla, and commissioned from him a ballet on the subject of Alarcón's novel *"El Sombrero de tres Picos."**

* It was the legendary story of Spain which Alarcón had made known to the reading world under its original title *"El Corregidor y la Molinera"* ("The Corregidor and the Miller's Wife"). It appeared in 1874 and, translated into several languages, resulted in several operas, notably *"Der Corregidor,"* by Hugo Wolf.

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The principal pupil of Falla, Joaquin Turina, has stated that his master first wrote the piece for an orchestra of seventeen instruments under the title *"El Corregidor y la Molinera,"* and that it was first performed as a "pantomime" at the Eslava Theatre in Madrid in 1917.

The following synopsis of the ballet was published in the *London Daily Telegraph* (July 24, 1919):

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice — choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation — if nothing more serious — with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against

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him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and — curtain!"

"There is a delightfully Voltairian feeling about the whole ballet," writes J. B. Trend, in his "Manuel de Falla and Spanish Music," "and, considering only the music, it exhibits Falla's characteristics in the clearest possible way. There are 'the short, unsentimental snatches of melody, clear in design and precise in expression, with sinuous outlines and ingratiating movements . . . the exquisite sense of harmony, not greatly varied perhaps, but always attractive; and in this, too, clearness is one of his greatest gifts. His harmonies also are strictly tonal, although often adorned with iridescent appoggiaturas. . . . And, lastly, there is his sense of rhythm, which is perhaps the most interesting aspect of his art. It is extraordinarily restless and vivacious; a continual pulsation which never languishes.* The ballet in its finally revised form might be regarded as Falla's contribution to the music of the Armistice. In that case it is the one really worthy piece of music which that historic event produced."

* Castelnuovo-Tedesco, "Il Pianoforte."

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By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

The most recent performance in this series was on February 24, 1939.

IT would require more than a technical yardstick to measure the true proportions of this symphony – the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality – the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony

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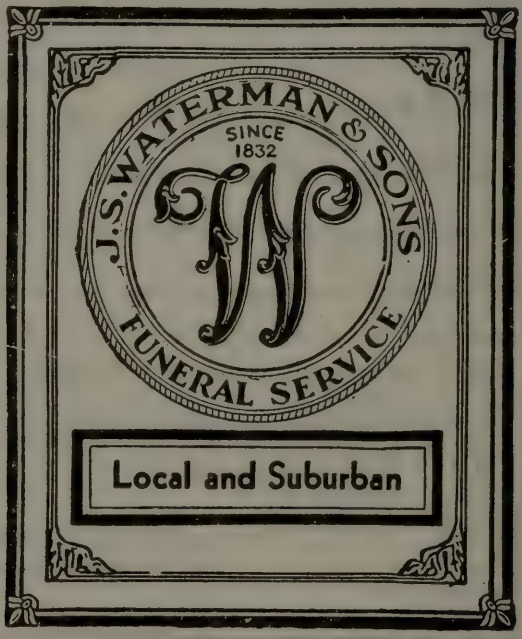
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dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music – it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood.



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But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto.*

The third movement is marked simply *"presto,"* although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano.* The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto,* although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his

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SERGE KOUSSEVITZKY, *Conductor*

Next Monday Evening, December 2, at 8:15

Next Tuesday Afternoon, December 3, at 3

Second Programme of this Series

Prokofieff Classical Symphony

Brahms Concerto for Violin and Orchestra, in D major

Shostakovitch Symphony No. 5

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letters." Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme.

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Eighth Programme

FRIDAY AFTERNOON, DECEMBER 6, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 7, *at* 8:15 *o'clock*

IN HONOR OF

JEAN SIBELIUS

(Born December 8, 1865)

Symphony No. 6, *Op.* 104

I. Allegro molto moderato
II. Allegro moderato
III. Poco vivace
IV. Allegro molto

Symphony No. 7 (in one movement), *Op.* 105

INTERMISSION

Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. ⎰ Vivacissimo; Lento e suave
IV. ⎱ Finale: Allegro moderato

This programme will end about 4:25 on Friday Afternoon, 10:10 o'clock on Saturday Evening

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SYMPHONY No. 7 in C major.....*Schubert*

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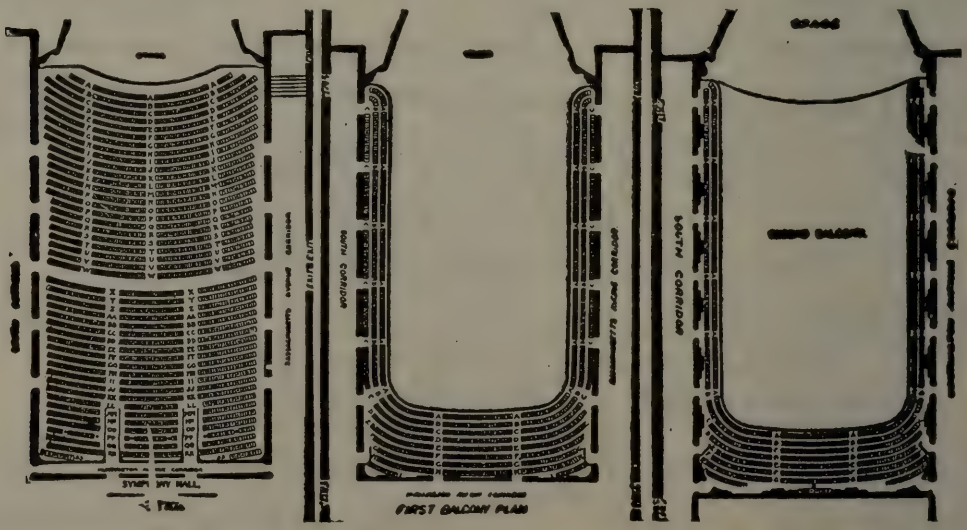
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with historical and descriptive notes by

JOHN N. BURK

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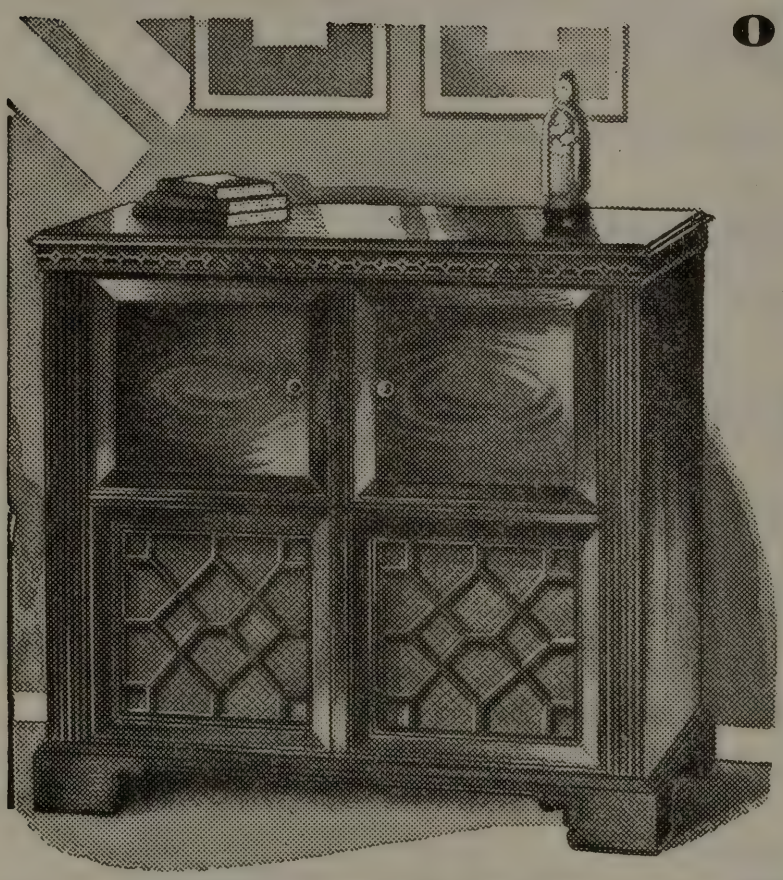
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Anniversary Supplement in "Boston Herald"

EXHIBIT OF PAINTINGS

Oil and water-color paintings by eight outstanding contemporary American artists may be seen in the First Balcony Gallery. The artists, whose courtesy has made the exhibit possible, are:

John Aiken
Jon Corbino
Elinor Goodridge
J. B. Irving
Eliot O'Hara
Galen Perrett
Katherine Wilkins
Stanley Woodward

John Aiken is a native Bostonian, who has drawn and painted "ever since I can remember." A graduate of the Vesper George School of Art, he studied with Eliot O'Hara. He has exhibited in galleries from North Conway, N.H., and Bar Harbor to Philadelphia. At the present time he is on the faculties of the Boston School of Occupational Therapy and the "Rectory School" in Pomfret, Conn. His four water colors, shown for the first time, were painted in Europe during the summer of 1939.

Born in Italy, Jon Corbino has spent most of his life in New York City. Yet he is best known for his ability to draw horses and cattle with authority and skill. His human and animal figures are usually muscular and vigorous. He received most of his technical training at the Art Students League. Although he had his first-man shown when he was eighteen, it was not until his winning of a prize in Chicago several years ago and two years' backing by the Guggenheim Foundation that painting opened up for him prospects of a life career.

Elinor Goodridge is a native of Boston,



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where she studied at the School of the Boston Museum of Fine Arts; she has also been a pupil of Umberto Romano and Prescott Jones. She has had several one-man shows and has been included in numerous shows.

J. B. Irving (Jeannette Bowman Irving) was born in Rockport, Mass., and studied with the late Frederick J. Mulhaupt. A member of various art associations, she is represented in permanent collections in New York and private collections elsewhere.

Eliot O'Hara was born in Waltham. He was a pupil of Russell T. Hyde and Charles Hopkinson. A winner of numerous awards, he is represented in the Sheffield (England) Art Gallery, the Brooklyn Museum, the Hispanic Museum (New York City), the Fine Arts Gallery of San Diego, the John Herron Art Institute of Indianapolis and other galleries. He is the author of several books on the technique of painting.

Galen J. Perrett was born in Chicago, where his father, a sea-captain from Somersetshire, England, was in charge of a fleet of lumber barges on the Great Lakes. Here Mr. Perrett studied at the Art Institute, and then worked for some time at mural paintings under Albert Herter. After a period at the Art Students League in New York, he studied in Paris, Munich, and the art colony of Laren in Holland. He now paints his marines at Land's End at Rockport. He has exhibited at the Paris Salon, the St. Louis Exposition, Chicago Institute, National Academy, and other representative exhibits, and has had one-man shows in Boston and New York and on tour.

Katherine Wilkins has always lived near Boston and has studied with several Boston artists, among them Karl Zerbe and Sam Thal. She now has classes for adults and children in her home.

Stanley Woodward, a native of Malden, Mass., was a pupil of the Eric Pape School of Art, and a student at the School of the Boston Museum of

Fine Arts and the Pennsylvania Academy of the Fine Arts. A winner of many notable awards, he is represented in the University of Michigan, Bowdoin College, St. Mark's School, the Federal Reserve Bank at San Francisco, and the Wellesley Public Library.

* * *

In a special exhibit room off the west corridor of the first balcony can be seen this week an exhibit of paintings by Willy Pogany illustrating the Kalevala legends.

* * *

WESTERN PROGRAMMES

The Boston Symphony Orchestra will appear in a Western city each day of the coming week from Monday through Sunday. Stravinsky's "Capriccio," with Mr. Sanromá as soloist, will be included in the programmes for Rochester, Cleveland and Pittsburgh. The Fifth Symphony of Shostakovitch will be played at Ann Arbor, Pittsburgh and Toledo; the Second Symphony of Brahms at Rochester, Buffalo, Cleveland and Pittsburgh; the Fourth Symphony of Beethoven at Ann Arbor, and the Symphony of Haydn, No. 88, at Rochester, Toledo, Cleveland and Pittsburgh. Other numbers to be played are the "Classical Symphony" of Prokofieff; Beethoven's Overture to "Leonore" No. 3; Debussy's "Nocturnes," and the Overture "The School for Scandal" by Samuel Barber.

* * *

ANNIVERSARY SUPPLEMENT IN *BOSTON HERALD*

The sixty years of the Boston Symphony Orchestra will be described in a special section in Rotogravure which is to appear in the *Boston Herald* on Sunday, December 15.

The past and present of the Orchestra will be treated pictorially and described by Lawrence Dame. Mr. Dame is a special writer of the *Herald* and is well known by his recent book "New England Comes Back."

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FRIDAY AFTERNOON, DECEMBER 6, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 7, *at* 8:15 *o'clock*

IN HONOR OF

JEAN SIBELIUS

(Born December 8, 1865)

Symphony No. 6, *Op.* 104

I. Allegro molto moderato
II. Allegro moderato
III. Poco vivace
IV. Allegro molto

Symphony No. 7 (in one movement), *Op.* 105

INTERMISSION

Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

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SYMPHONY NO. 6, *Op.* 104

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The Sixth Symphony of Sibelius was completed in January, 1923, and first performed at a concert in Helsingfors on the 19th of February, the composer conducting. The first performance in the United States was given by the Philadelphia Orchestra, Leopold Stokowski conducting, April 23, 1926. The first performance in Boston was by the Boston Symphony Orchestra, February 28, 1930. There were further performances on March 28 of the same season, and on March 10, 1933.

The Symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, harp and strings. It is dedicated to Dr. Wilhelm Stenhammer.*

THE course of the creative life of the artist Sibelius was interrupted by the vicissitudes of the World War, and the internal troubles which his country suffered as its aftermath. Plans for his Fifth Symphony were taking shape when the war broke out. The Symphony was finished and performed in 1915, but did not satisfy him. In the spring of 1918, the composer seems to have undergone what might

* Composer, conductor and pianist of Stockholm (1871–1927).

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be called a symphonic resurgence. A letter of May 20th breathes an elation in the abundance of ideas which seemed crowding upon the composer for expression. He wrote that he was recasting the Fifth Symphony in a new form, and had thought out two more -- a sixth, to be "wild and impassioned in character, sombre with pastoral contrasts, probably in four movements, with the end rising to a sombre roaring of the orchestra, in which the main theme is drowned." The seventh symphony he then conceived as full of "the joy of life and vitality." The composer hastened to add in the same letter: "All this with due reservation. It looks as if I was to come out with all these three symphonies at the same time. . . . In regard to the Symphonies 6 and 7, the plans may possibly be altered according to the development of the musical ideas. As usual, I am a slave to my themes and submit to their demands." As might have been expected, the revised Fifth Symphony and the two new ones did not reach completion until further years had elapsed, nor did the final form of the new symphonies fulfill the prescriptions of the letter quoted above. The Fifth Symphony was completed in the autumn of 1919, the Seventh in March, 1924. Sibelius, departing for concerts in Norway and Sweden on January 14, 1923, left behind him three completed movements of his Sixth Symphony. On his return home, the fourth movement was quickly finished, and the whole performed on the 19th of February. Sibelius preceded the symphony with several minor works,* each having its first performance, and repeated the programme on February 22nd. This was his last appearance as conductor in Finland. It was less than a fortnight after this performance (March 22nd) that Sibelius recorded in his diary the completion of the Seventh Symphony.

~

The Sixth Symphony, less frequently performed than its fellows, has its champions among the special advocates of Sibelius. Constant Lambert has written in his "Music Ho!": "Although at present this fascinating study in half-tones, emotional and orchestral, is overshadowed by the grandeur of No. 5, I feel that future commentators may find its intimate quality more indicative of the true Sibelius, just as many of us feel that Beethoven's fourth and eighth symphonies are more *echt-Beethoven* than the popular odd-number symphonies."

Cecil Gray is particularly reminded by the Sixth Symphony of the famous remark of Sibelius that while contemporary composers were producing "musical cocktails" in great variety, he was offering the world "pure cold water." "It is, indeed," writes Mr. Gray, "the

* Overture "The Hunt," "Pastorale," "Valse Chevaleresque," and two little suites.

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Reginald C. Foster, *Chairman*

purest and coldest water that has yet flowed from the Sibelian fountain. As has already been suggested, the keynote of the work consists in a sense of serenity and poise, avoiding every kind of extreme, and this characteristic is found in every aspect of it. The composer does not make use of the lavish palette of the modern orchestra, but neither does he here restrict himself to the austere, classical orchestra of most of his symphonies, permitting himself the mild relaxation and luxury of a harp, which he had not employed since the First, and a bass clarinet, which he has not elsewhere employed at all in his symphonies. The colouring, in consequence, is neither opulent nor ascetic, neither bright nor sombre, but in intermediate tones, pearl greys and light browns, softly luminous. Similarly the tempos are neither conspicuously fast nor slow; pianissimos and fortissimos are rare; the full orchestra is hardly used at all in the whole work, but when it is, never for purposes of mere sonority.

"This suggestion of balance between extremes is further symbolically reflected in the tonality of the first movement, which is ostensibly that of D minor, but with the B natural, giving the impression of hovering ambiguously between major and minor. This modal atmosphere, unusual in the music of Sibelius, which is almost invariably strongly tonal in character, can also be perceived in the other move-

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ments; it is a characteristic, indeed, which imparts an underlying spiritual unity to the whole four movements, just as the perpetually recurring interval of the augmented fourth does in the Fourth Symphony. On the other hand, there is not, so far as the present writer is aware, any instance in this work of a theme from one movement occurring, however, fleetingly, in another movement, although this all-pervasive modality might seem to suggest some kind of thematic interconnection at times."

The following searching analysis was made by Lawrence Gilman for the programmes of the Philadelphia Orchestra:

"The first movement begins (*Allegro moderato,* A minor, 2-2) with an introductory passage for strings alone, without basses, derived from a phrase which recalls Beethoven by its use of melodic intervals progressing in simple diatonic steps. A characteristic theme is outlined by the flutes, moving in thirds. There are subsidiary themes, likewise progressing by thirds, and diatonically, so that this device might almost be regarded as the hallmark of the symphony.

"The movement is dominated by a subject in eighth-notes that is heard from the first violins, divided in three parts, and playing *spiccato;* its melodic outline is closely akin to that of the earlier subject for the flutes. The orchestra plays with it ceaselessly for more than half a hundred measures, after which it merges into the flute theme, now joined at the octave by the 'cellos. The familiar thirds

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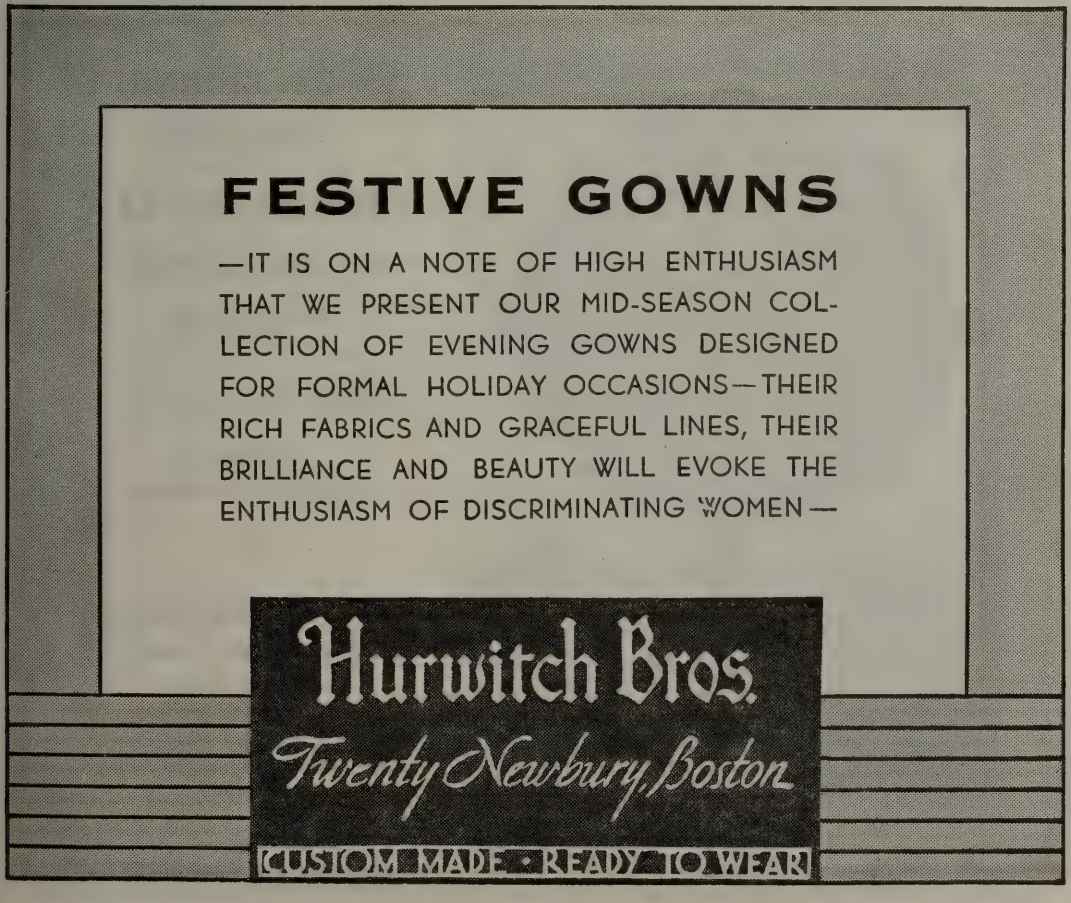
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are everywhere — in the figures in thirty-second notes for the flutes, oboes and clarinets; in the violins and violas; in the ascending and descending scale passages for the 'cellos, *pizzicati.*

"Exuberant and sweeping *arpeggio* figures for the wood wind introduce a passage in C major in which the second violins and 'cellos (joined later by the violas) march up and down the scale, *pizzicati,* against octaves in contrary motion for the bassoons and flutes. A tremolo figure for the 'cellos and basses, rushing scales in unison and octaves for the wood wind and strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, *poco tranquillo.* The final effect is modal, with a suggestion of the first 'authentic' mode, the Dorian.

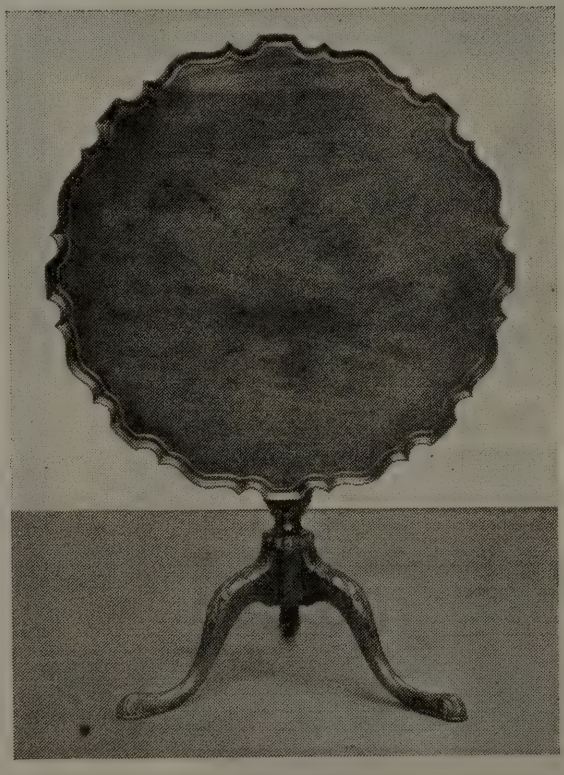
"The second movement (*Allegretto moderato,* 3-4) begins in a mood of poignant, melancholy sweetness, in the projection of which we encounter again the ubiquitous scales. The movement opens with a chord passage for flutes and bassoons in four-part harmony, at first in D minor, but gradually passing into the key of the movement in G minor. First violins, *divisi,* give the chief theme (*mp, espressivo*) accompanied by chords for the wood wind. The characteristic portion of this theme, a drop of a seventh, breaks the ascending scales which follow it almost immediately, introduced by the violas. The chief theme is restated by the first violins, in fuller voice (*mf, dolce*), against the ascending scales in the other strings. The scales become more tumultuous, and introduce a broadly lyrical and expressive theme in B-flat major for the first violins and 'cellos in octaves, against a re-



peated chord accompaniment. But the earlier scale subject soon returns, and is followed by a passage, *poco con moto,* in which the strings play a tricksy figure in thirty-second notes harmonized at first in consecutive sevenths, with the wood wind adding an elfin discourse. There is an increase in sonority, and the movement ends with another quasi-ecclesiastical cadence, for harp, strings, and oboes.

"The characterizing feature of the Scherzo is the theme which opens it (*Poco vivace,* 6-8). This subject is chiefly rhythmical in its nature — a reiterated pattern of an eighth note followed by a sixteenth, announced by the violins over a chord of D minor sustained by trombones, horns, basses, and bass clarinet. There is a contrasting theme, of a gentler and more lyrical character, at first for wood wind in thirds (oboes, flutes, bassoons), then for the violins, which develops into a flowing sixteenth-note melody for the strings. The restless opening subject finally possesses the whole orchestra, there is a crescendo molto, a *sfz* chord of C-sharp minor for the brass, a final return of the flowing sixteenth-notes for the strings, *crescendo,* and an abrupt *fortissimo* close on the second theme, in thirds, for strings, wood, and brass.

"The Finale begins (*Allegro molto,* C major, 4-4), with a heroic subject proclaimed, *forte,* by the violins, wood wind, and two horns, and answered by a phrase of noble beauty scored for the lower strings, *divisi.* This is briefly developed, and then the mood changes to one of strongly contrasted agitation. A restless figure in sixteenth notes is heard in the strings, and the spirit of the music becomes increasingly



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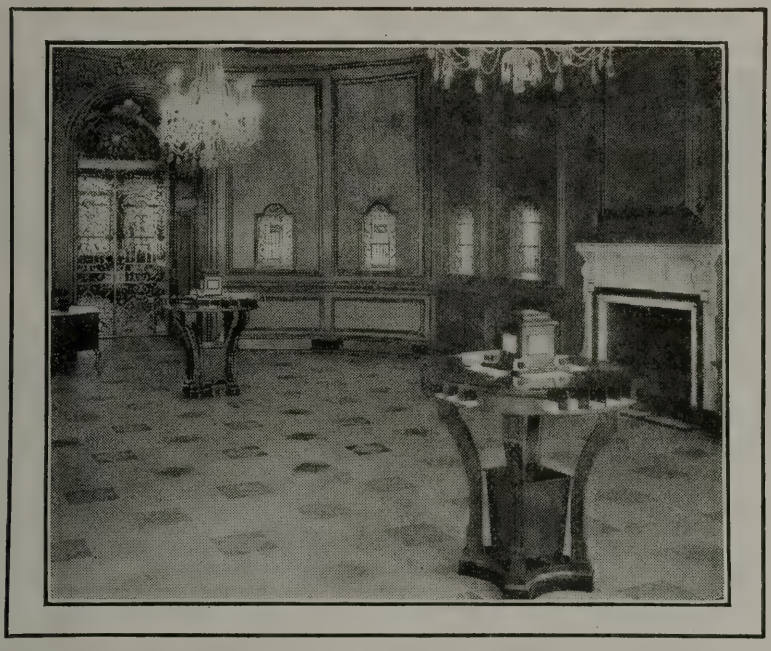
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perturbed, its texture increasingly chromatic – in contrast to the prevailingly diatonic character of the rest of the work. There is a *crescendo molto,* and a *fff* climax for the whole orchestra. A version of the first theme of the movement is sounded by the strings alone, and then the opening section is recalled in a paraphrase of greatly enriched harmonic and instrumental texture and heightened expressiveness. The coda (*Doppio più lento*) is an imposing summarization of the root idea of the symphony – the exaltation of the diatonic scale and the interval of the third. The work ends quietly, with a dying away of the strings and timpani in D minor."



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SYMPHONY NO. 7, *Op.* 105

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The symphony was first performed by the orchestra in Stockholm, Sibelius conducting, March 24, 1924, within the month of its completion. The first Helsingfors performance took place on April 25 of the same year, Kajanus conducting. The first performance in this country was by the Philadelphia Orchestra, Leopold Stokowski conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, April 21, 1933, March 8, 1935, March 19, 1937, and January 27, 1939.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

THE last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his authentic biographer, Sibelius has said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes



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one scorn, in a higher degree than formerly, solutions that come too easily, that follow the line of least resistance. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Fifth Symphony was begun in the first months of the world war, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well — each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages. In 3 movements — the last an 'Hellenic rondo.' . . .

"By all this I see how my innermost self has changed since the days of the fourth symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

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And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March, 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica* – that was what I at first thought of calling my Seventh symphony in one movement."

Cecil Grey, unlike such writers as Ernest Newman or Aaron Copland, who note the resemblance to a symphonic poem, directly accepts the composer's title. He would seem justified in that Sibelius, not impelled by a dramatic or poetic image, has proceeded abstractly, and so found his form, his fine integration, his unmistakably symphonic development. Mr. Grey writes:

"Sibelius' Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject – a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and

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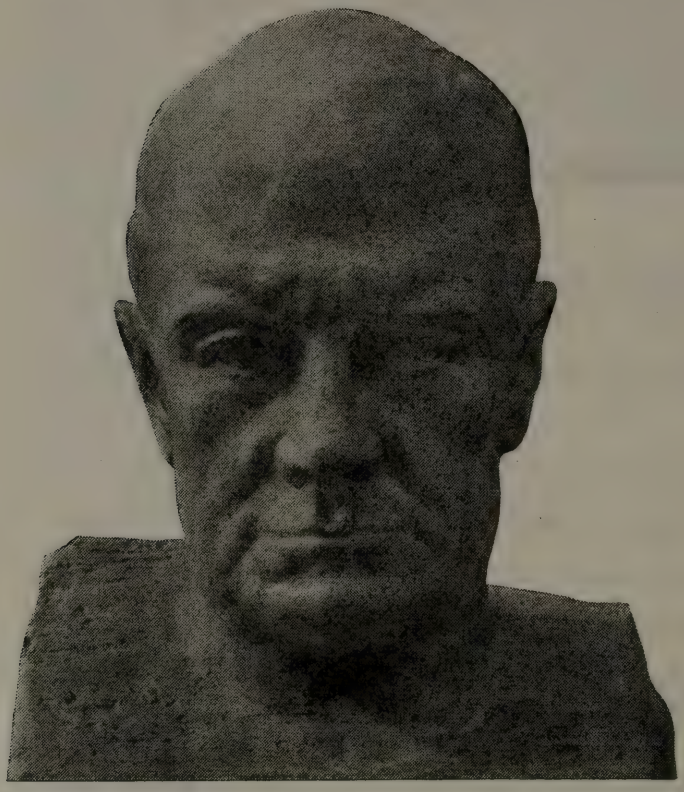
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Jean Sibelius

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(Complete list of Boston Symphony Orchestra recordings, inside back cover)

combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost – the world of classical antiquity."

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THE ORCHESTRAL COLOR OF SIBELIUS

THE following description of the characteristic coloring in Sibelius' orchestration is quoted from "Sibelius: A Close-Up," the recently published book of Bengt de Törne. The author, a young Finnish musician, studied orchestration with the master, and recorded his experiences and impressions in this book. The following paragraphs are quoted by permission of the publisher, the Houghton, Mifflin Company:

"Sibelius' art is intensely northern, though he possesses the magic of evoking quite different atmospheres, as for instance in two of his suites, *'Pelléas et Mélisande'* and *'Belshazzar.'* Sibelius art is formed principally on the life, the past and the landscape of his country, the subtle colours, heroic strength and endless melancholy of which he has conquered for the patrimony of music. Not only has he invoked the vast forests, innumerable lakes and islands; he also has an intense feeling for the archipelago fringing the Gulf of Finland.

"One day I mentioned the impression which always takes hold of me when returning to Finland across the Baltic, the first forebodings

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of our country being given us by low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty, inhabited by hundreds of white seagulls. And I concluded by saying that this landscape many centuries ago was the cradle of the Vikings. 'Yes,' Sibelius answered eagerly, and his eyes flashed, 'and when we see those granite rocks we know why we are able to treat the orchestra as we do!'

"These words were spoken by the man who has himself created the Northern style of orchestration.

"In Southern art dark colours only mean accents, whereas to Northern artists they are a matter of sensibility. The shadows on Caravaggio's canvases are completely lacking in life. They simply form cold, dead contrasts to the vivid parts of the compositions, which sparkle with life, colour and light. It was Rembrandt who first infused an intense life into the shadows and sombre parts of his canvases. And compared to the violent Italian *bravo* the solitary Dutch master is a Northerner.

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"Analogies can be found in the history of music. Debussy's dark colours are poor and surprisingly monotonous compared to the infinite variety and subtlety of his brighter tints. Wagner, however, on many occasions deliberately aims at creating a gloomy Northern atmosphere. The famous narration of Wotan in the *Walküre* represents his greatest effort to this end. Admirable though it is, it is still more instructive. The copious use of unusual bass instruments is rather obvious and the whole conception of the scene is more a brilliant piece of rhetoric than an inspired musical image. Morever it is not the North proper, but the setting of prehistoric Central Europe, that Wagner represents with these somewhat self-conscious dark colours.

"Russian music is famous for its gloomy tints. Yet these magnificent sombre colours are essentially different from those of the North, being conditioned by the Slav atmosphere of submission, despair and death. Grieg was the first to give the dreams and thoughts of the Northern races a proper musical expression; but his orchestral workmanship is too poor to be taken seriously into account.

"With Sibelius' first score the Northern orchestral style was suddenly created. In this spontaneous orchestral language there was no deliberate Wagnerian search for dark colours. Nothing could be more intensely vibrant with life and feeling than the shadows of this new, rich palette. The musical chiaroscuro of the North had been created overnight.

"At every period of his development Sibelius gives exactly the same infinite care to the dark colours and all their various shades, as to the subtlest and most sonorous timbres of the orchestra. The writing for strings in the last part of his Seventh Symphony affords a magnificent illustration."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

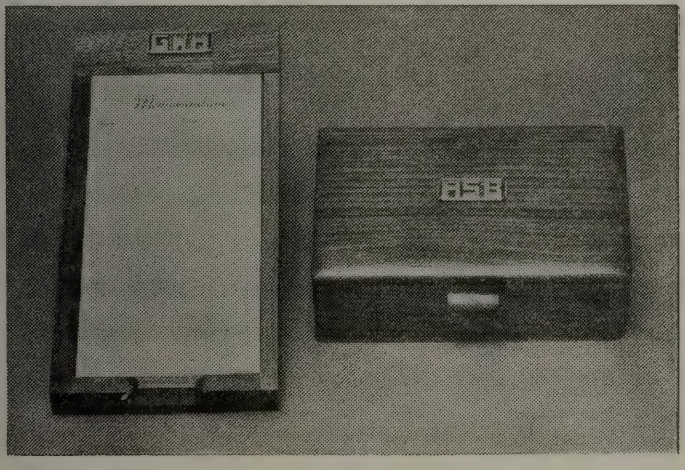
By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935; October 8, 1937; December 16, 1938.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having



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some measure of recognition, but – what was far more important – he was feeling his strength in the symphonic form developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets – the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden – roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis.

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I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary. There are

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no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down to political facts.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsinki in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the com-

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poser's life has been clearly described by Karl Ekman. As early as 1890 Sibelius was drawn into a youthful circle in Helsinki, with whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsinki by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and

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grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Sym-

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phonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

The Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits

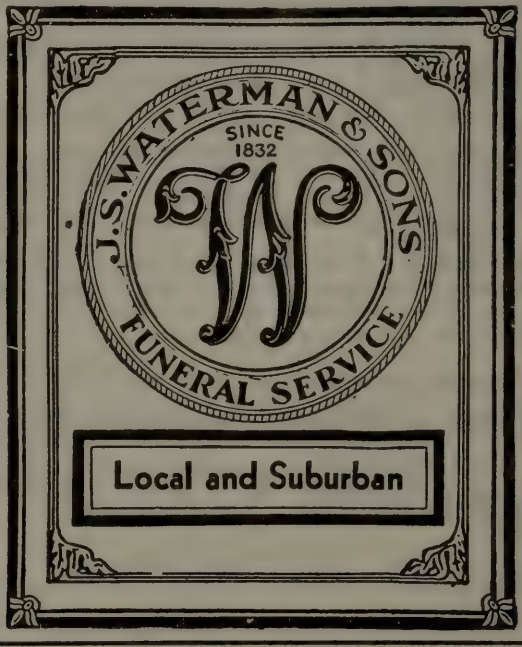
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of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an



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eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as

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peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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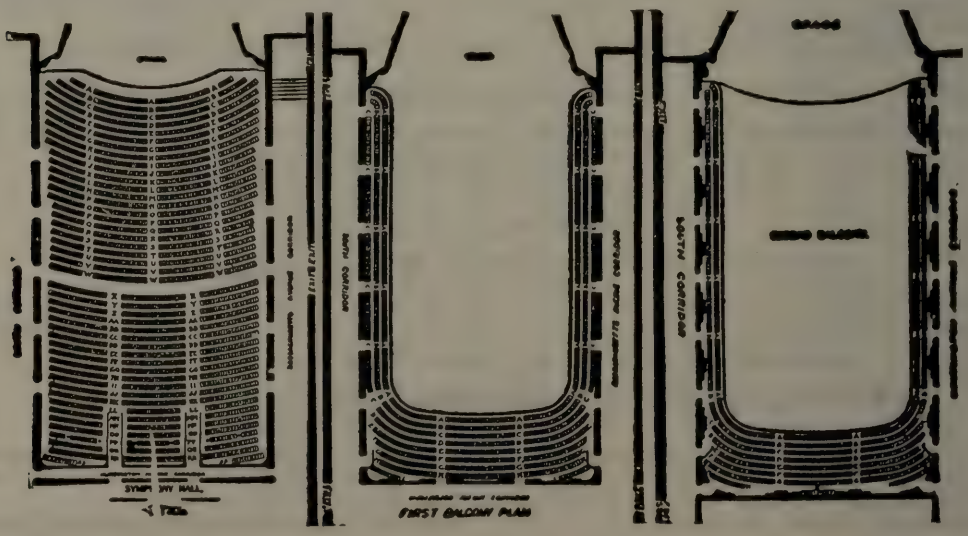
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SIXTIETH SEASON, 1940–1941

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Twenty-four flower paintings by the Boston artist, Grace Collier, are on exhibit in the First Balcony Gallery.

Miss Collier was first a student in portrait painting with George W. Lawlor in Boston. Later she studied landscape painting with George L. Noyes in



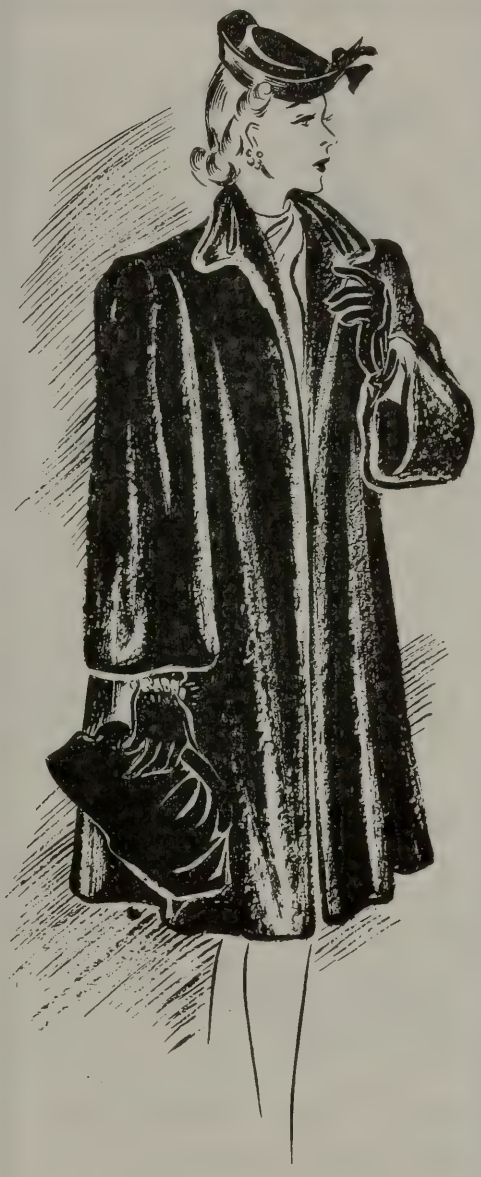
Boston and with Aldro T. Hibbard in Rockport. In Europe she spent some time in miniature painting.

During the past eight years she has exhibited both landscapes and flowers, but in the past four years she has worked exclusively in flower painting. Among the galleries where her work has been exhibited are the Robert C. Vose Galleries, the Boston Art Club,



the Copley Society of Boston, The Ogunquit Art Center, the Art Center of Palm Beach, the Society of the Four Arts at Palm Beach, the Ferargil Galleries in New York City, and the Pennsylvania Academy of the Fine Arts.

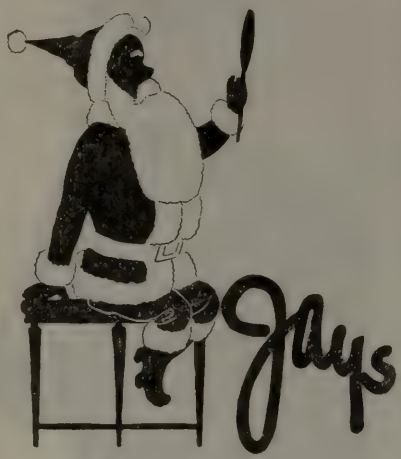
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FROM THE WEST

(*Rochester Times-Union*, December 10, 1940)

BOSTON SYMPHONY HEARD IN MEMORABLE CONCERT

By A. J. WARNER

The concert given in the Eastman Theater last night by the now unrivaled Boston Symphony Orchestra, Serge Koussevitzky conductor, must rank, because of the programme material presented and the quality of its performance, among the most brilliant that this illustrious instrumental body has ever offered in Rochester.

The list was devoted to great music which was greatly discoursed. From beginning to end this was a concert to be held long in lively and thankful remembrance, for there was never a moment when the fortunate hearer did not feel glad that Boston and those who control our own local musical destinies are able annually to arrange a visit from a group of virtuosi who, led by a conductor of vision, enthusiasm and rare catholicity of taste, continue to function as the cultured custodian of the established masterworks of music and as a herald and prophet of the new.

It is fitting once again to recall that the Boston Symphony from its beginning has combined a constant ideal of musical integrity and dignity with a lib-

erality of outlook — a policy which today brings it the homage due an institution honoring the civilization that produced it.

One hears few orchestral performances so nearly approaching utter perfection as that bestowed upon the Haydn symphony last night, for not a detail was slurred, nor a nuance neglected. Every movement was given with an extraordinary finesse and clarity that made captives of the audience, which was itself a remarkable one, not only in its capacity size but in its intelligent response that grew into a tremendous ovation as the concert proceeded to its close.

Next came a ravishing performance of the unique product of the impressionism of Debussy — two of his Nocturnes, *"Nuages"* and *"Fetes,"* with the former painting in prismatic tones the unchanging aspect of the sky and the slow movement of the dissolving clouds, and the latter reflecting the dancing rhythm of the atmosphere against a background of festival of indescribable luminosity.

The final number on the programme's first half was Stravinsky's Capriccio for Orchestra with Piano Solo, in which Jesús María Sanromá played the difficult and dominant piano part with a dazzling nonchalance, while the accompaniment provided by the orchestra managed to convey the same spirit, namely, that the work was entirely easy and devoid of technical problems.

The concert was brought to a close with the Brahms Symphony No. 2, in D major, a work which possesses perennial poetry and a deep feeling for nature. The horn solo, at the end of the first movement, is one of those passages in music that never loses its magic, and the second movement ranks among the most eloquent expressions of the contemplative side of the composer's temperament.

This score, which is so saturated with lyricism, so sparkling with orchestral color, so filled with the accumulated inspiration of the ages that had gone before its composition, was played by Dr. Koussevitzky and his lordly orchestra with monumental intensity and with all his commanding instinct for thrilling climaxes. Pace, dynamics and emotional fervor were set in bold relief and contrast. And always there was the magnificent orchestra to do his bidding, and ready to summon, in response to his baton, its superb tone, its perfect balance, and the euphony of its matchless resources.

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DARIUS MILHAUD

Born in Aix-en-Provence, September 4, 1892

After the provincial instruction in violin and string quartet writing which Darius Milhaud had as a boy at the College of Aix, the quality of the instructors with whom he was placed at the Paris *Conservatoire* (which he entered in 1909) was nothing less than illustrious and in the best tradition — Leroux in harmony; Gédalge in composition; d'Indy in orchestral conducting; Dukas in orchestration; Berthelier in violin.

We are not told of protests and arguments at the *Conservatoire,* but it is plain enough that the pupil's attitude was not one of unquestioning acceptance. If his early violin sonata composed in 1911 shows the influence of Lekeu, if his first songs and piano pieces show lingering mists from the still pervasive Debussy, this was only because the youthful Milhaud was feeling his way and not quite ready to cast off his particular heritage of mannerisms outworn.

Milhaud has often expressed his esteem for Debussy, but that esteem must be to a degree objective, for he has also written of Debussy as having "drawn French music into an *impasse.*" And this was certainly the personal reaction of Milhaud as artist. Soon

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Debussyan half-lights as well as Franckian fervors had vanished from his music. It came from his pen clear and actual; strong in light and shade. If it could be gentle and fanciful, it could also be uncompromising and harsh. Where Debussy had veiled dissonance with a glamorous play of color, Milhaud set forth stronger dissonances with brutal abruptness. Where Debussy had withdrawn into a sanctuary of taste and refinement, Milhaud listened gladly to musical commonplaces about him and admitted vulgarisms into his writing.

The quartets, which date from 1912, and the chamber pieces composed while he was at the *Conservatoire,* already show the unabashed development of what was to be looked upon as his most notorious innovation – polytonality. Sometimes four, sometimes five, voices in these scores move simultaneously in as many different keys. This first manifestation of polytonality is not harmonic, but an agglomeration of voices in motion – a sort of ultra-independent counterpoint. The "polytonality" of Milhaud has never been an enemy of the tonal system, for even when one tonality is juxtaposed upon another, the predominating tonality endures and survives.

Milhaud has never shown the slightest inclination toward the twelve-tonal complex. He is constitutionally unable to build music upon an intellectual concept because his music invariably springs from an emotional impulse. The first and the ultimate reality of music as Milhaud conceives it is melodic, a songfulness which is its essential character. It should be said, however, that he is not melodic in the usual sense of the long line; his melodic ideas are generally brief and fragmentary, are often implicated in rhythmic figurations.

Milhaud worked upon his first opera, *"La Brebis Egarée,"* during the whole of his stay at the *Conservatoire.* The text was by Francis Jammes. "The verse of Francis Jammes," in the words of Milhaud, "led me out of the symbolists' fogs and revealed to me a new world to be captured, merely by opening one's eyes." This world was further enriched by the presence of Paul Claudel, who brought Milhaud "on the threshold of an art alive and sane, ready to submit to the influence of that power which shakes the human heart."*

Jammes showed Milhaud Claudel's *"Connaissance de l'Est"* and in the years 1912–13 Milhaud set the verses to music. In 1917, Claudel was made French Ambassador to Brazil and took Milhaud with him as Secretary to the Embassy. "We passed two years in this marvellous country," writes Milhaud, "in contact with the great tropical forest. It was during this time that we thought out our ballet *'L'Homme et son Désir'* the *Ballet Russe* giving a performance at Rio; those were the last nights of Nijinsky's career as dancer; it had been with

* *"Etudes,"* a series of short articles by Milhaud, 1927.


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Nijinsky in mind that Claudel had written his classic poem. Few works gave us such joy to prepare."

Claudel had translated the tragedies of Aeschylus, and Milhaud threw himself with equal eagerness into music to accompany the dark tragic scenes, the horror and frenzy, the tensity of the ancient drama. *"Agamemnon"* was the first of the music dramas which these two artists did together – *"Les Choëphores"* and *"Les Euménides"* followed, and likewise *"Protée."* The music which Milhaud wrote while in Brazil was by no means all serious. The dance rhythms of the country appealed to him and came forth in the *"Saudades do Brazil."*

He was much taken by the jazz idiom and used it in his ballet *"La Création du Monde,"** with its negroid subject and in *"Caramel Mou:* shimmy." This was for piano, as were his *"3 Rag Caprices."*

In 1919, the two artist-diplomats returned to France. Milhaud associated with a group of young composers who had come under the beneficent and encouraging eye of Erik Satie and the wit and charm of Jean Cocteau. The association was natural in that all of them were moved to a post-war rebellion against musical custom. By acting in a group as the *"Société des noueaux jeunes,"* they were able to show their wares in a joint concert. Their names were also joined in a

* Milhaud has written of this ballet: "Using a jazz orchestra somewhat enlarged, I have treated the jazz-band in the instrumental fashion of a *Symphonie Concertante.*"

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little album of six pieces with a contribution from each. Thereupon there appeared in *Comœdia* on January 16, 1920, an article by Henri Collet entitled *"Les Cinq Russes et Les Six Français."* Collet heralded the six *protégés* of Cocteau (Milhaud, Honegger, Tailleferre, Poulenc, Durey, Auric) as "an inseparable group who by a magnificent and voluntary return to simplicity have brought about a renaissance of French music." The *"Groupe des Six,"* thus officially banded without having been consulted, found themselves a notorious topic of Paris. It was of little avail for Milhaud to protest, as he did later, that his friendship for the other five, his admiration for their courage and skill in the paths they had chosen did not imply that, as artists, they could have a single identity. He recoiled in horror at the thought that his friends could ever have pooled their artistic beliefs in a sort of "club with laws and statutes."* Milhaud was singled out as the most daring of the *"Six."* He had written the score for a pantomime of Cocteau entitled *"Le Bœuf sur le Toit, ou The Nothing Doing Bar,"* which shows an American speakeasy and a policeman served with milk,

* In 1939, the *"Six"* re-assembled to give a radio concert in Paris to celebrate their twentieth anniversary. Asked in a radio interview in New York on August 4 last as to the present whereabouts of the group, Milhaud said: "Honegger is in Switzerland. Auric and Germaine Tailleferre are in the south of France. Poulence was in Bordeaux at the time of the Armistice, but I have heard nothing from him or Durey since then."

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beheaded with an electric fan, and restored so that he could pay his bill. The composer who combined jazz or tango rhythms with harmonic innovations was taken as a *"bluffeur audacieux,"* — an imposter, a *"blagueur un peu vulgaire,"* riding to undeserved fame on a wave of sensationalism. This was the day of the "futurists" and "cubists," when innovation was a subject for suspicion, raillery, or hot dispute, but seldom for quiet and dispassionate consideration. It mattered little that Milhaud was essentially a serious composer, who had devoted years to the setting of Aeschylus; who had written chamber music of sober intention; who had brought forth such song cycles as the dark and soul-searching *"Poèmes Juifs"* and the bitterly cynical *"Soirées de Petrograd."*

Milhaud continued to follow his many paths, writing operas, ballets, music for piano, for voice, chamber compositions. The ballets *"Salade"* and *"Le Train Bleu"* were shortly followed by the operas *"Les Malheurs d'Orphée"* (1924); *"Esther de Carpentras"* (1924–25); *"Le Pauvre Matelot"* (1926); three little chamber operas (*"opéras minutes"*) — *"L'Enlèvement d'Europe," "L'Abandon d'Ariane,"* and *"La Délivrance de Thésée"* (1927); *"Christophe Colomb"* (text by Claudel, 1928); *"Maximilien"* (1930); *"L'Annonce fait à Marie"* (incidental music for Claudel's play, 1934); *"Medée* (text by Madeleine Milhaud

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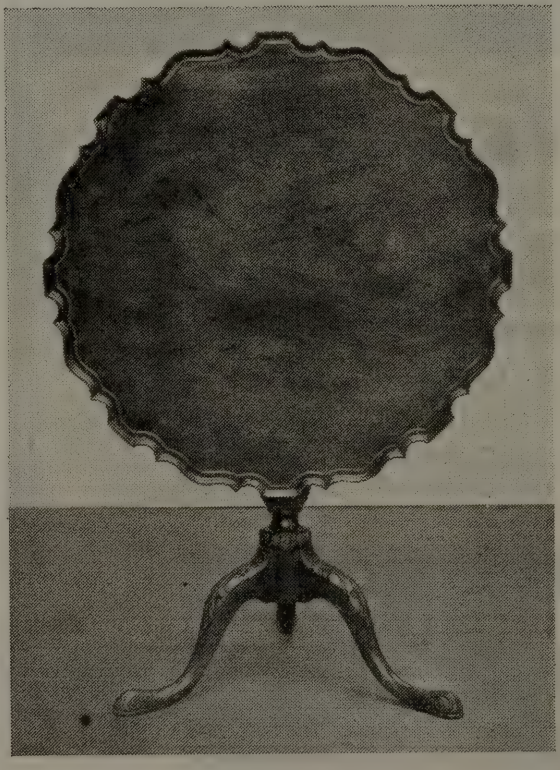
(1938). Each of these operas has been performed (*"Medée"* on May 8 last).

Milhaud's Second Orchestral Suite was the first of his works to be performed by the Boston Symphony Orchestra — April 22, 1921. He visited Boston as pianist and lecturer in the season of 1922–23. He appeared as pianist with this Orchestra when, on December 17, 1926, *"Le Carnaval d'Aix,"* drawn from the ballet *"Salade,"* was performed.

The most recent large work of M. Milhaud is his Symphony in four movements composed at Aix-en-Provence near the end of 1939, dedicated to, and first performed by the Chicago Orchestra, October 17, 1940. This is not, strictly speaking, his first symphony, since in the years 1917–22 he wrote five symphonies for chamber orchestra, which in length as well as in instrumentation might be called "symphonies in miniature."

M. Milhaud is at present teaching in the department of music in Mills College, at Oakland, California.

Mr. Aaron Copland, in a penetrating and sympathetic summation ("The Lyricism of Milhaud" in *Modern Music* — February 1929) began by putting on record his high opinion of Milhaud — "no other living composer is less well understood (at any rate, none whose work has gained recognition and performance to the same extent)";



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he added "Milhaud has proved himself the most important figure among the younger Frenchmen." Mr. Copland writes in the same article: "Milhaud's most characteristic trait is a tender, naïve and all-pervading charm. To sense it to the full inevitably means that one has come under the spell of the composer. With a quietly moving diatonic melody and a few thick-sounding harmonies, he creates a kind of charmed atmosphere entirely without impressionistic connotation. When it is darkly colored it becomes the expression of a profound nostalgia – a nostalgia which has nothing of pessimism in it and almost no yearning, but a deep sense of the tragedy of all life. Since this nostalgia is shared by none of his French *confrères,* I take it to be a sign of Milhaud's Jewish blood. His subjectivism, his violence, and his strong sense of logic as displayed in his use of polytonality), are indications that the Jewish spirit is still alive in him."



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LE CORTÈGE FUNÈBRE

By DARIUS MILHAUD

Born at Aix-en-Provence, France, September 4, 1892

Composed last May, *"Le Cortège funèbre"* was first performed on August 4 at a broadcast concert of the Columbia Broadcasting Company in New York, the composer conducting from his manuscript.

The orchestration consists of two flutes, oboe, two clarinets, bassoon, two saxophones, two trombones, two trumpets, tuba, percussion, harp, and strings.

DARIUS MILHAUD wrote his *"Cortège funèbre"* in his native Aix-en-Provence, the countryside to which he has often returned and where a large portion of his music has been written. *"Le Cortège funèbre,"* composed at a dark moment in his country's destiny, reflects the oppression which then lay upon every citizen of France. "This work," writes Milhaud, "expresses the feelings we all had in France at this terrible period."



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By DARIUS MILHAUD

Born at Aix-en-Provence, France, September 4, 1892

The *"Fantaisie Pastorale"* was composed, according to a communication from M. Milhaud, in 1937, and had its first performance by the *Orchestre Symphonique de Paris* at the Salle Pleyel, Paris, February 12, 1939. On that occasion Miss Stell Andersen was the soloist; the composer conducted. The present performances are the first in the United States.

The orchestral portion of the *Fantaisie* calls for single wind instruments — flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, harp, percussion and strings.

THE *"Fantaisie Pastorale,"* is in a single brief movement, *"animé,"* is melodic in character, and quite without dynamic pretensions. The piano carries the burden of discourse throughout, the slight orchestra lending color, background and point. The principal melody, of "folk" suggestion, is divulged at once by the solo piano, and is varied and developed until the close, when its last voice is given to the horn, as the accompanying piano fades away on a delicately descending scale passage.

Milhaud, who is also a pianist, has written several works for piano



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solo with orchestra. His *"Le Carnaval D'Aix,"* also stemming from Provence, was composed in 1926, and performed on December 17 of that year by the Boston Symphony Orchestra, the composer as soloist. There is also a Piano Concerto (1934); Five Etudes (1920), and a Ballade (1921).

He has composed a number of works for piano solo, mostly in his earlier years, notably his *"Printemps"* in six parts; his two sets of *"Saudades do Brazil,"* and three "Rag Caprices."

He has also written concertos for other instruments — one for violin (1927) and a *Concertino de Printemps* (1934); a concerto for viola (1927); and one for 'cello (1935). There is a concerto for percussion with small orchestra (1930) and a concerto for violin and flute.

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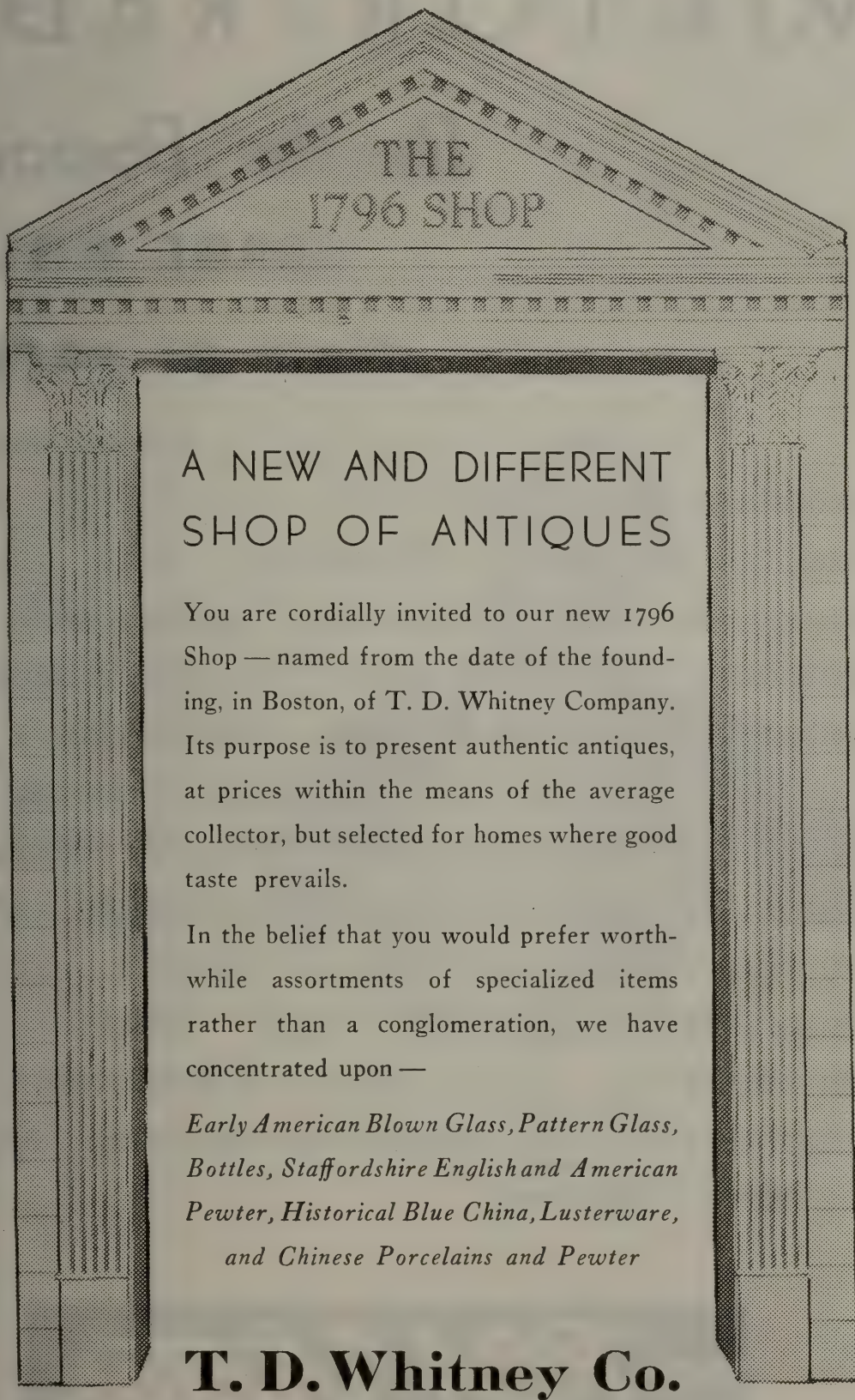
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STELL ANDERSEN, born in Iowa, attended the American Conservatory of Music in Chicago, where she studied with Silvio Scionti. Later in New York City, she studied with Josef Lhevinne and Isidor Philipp.

She made her début in Carnegie Hall, and thereafter made several tours of this country. She devoted the seasons of 1937–38–39 to tours of Europe, playing as soloist with orchestras in Paris, The Hague, London, Oslo, Copenhagen, Stockholm, Geneva, Warsaw, Prague, Budapest, Amsterdam, Zurich, and Brussels.

She was the only American musician to give a recital at the Paris Exposition in 1937. *"La Fantaisie Pastorale,"* written especially for her, had its first performance by her at the Salle Pleyel, Paris, February 12, 1939. M. Milhaud conducted the *Orchestre Symphonique de Paris.*

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LA SUITE PROVENCALE

By DARIUS MILHAUD

Born at Aix-en-Provence, France, September 4, 1892

"La Suite Provençale" was composed in 1936 and first performed at the Music Festival in Venice in September of that year, the composer conducting.

The suite has been performed by the orchestras of Paris, London, Geneva, Amsterdam, The Hague, Copenhagen and Stockholm. There also have been radio performances in Europe. There have been performances in this country by the San Francisco Orchestra, the Los Angeles Orchestra, and the Illinois Symphony Orchestra in Chicago.

The suite is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, and tuba, timpani, percussion, and strings. It is dedicated to "M. D. M."

As IN the other two pieces by Milhaud on this programme, the music bears direct associations with Provence. The composer has written that he has used in this suite "popular folk airs from the Provence of the Eighteenth Century. Some of them are from Campra, who was born in Aix-en-Provence, like me" (Mr. Milhaud's reference

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is to André Campra, 1660–1744; a composer of church music, who also wrote successful ballets and operas).

The suite consists of eight brief movements. The first starts briskly upon a folk-like melody in a straightforward A major, upon a pedal bass which is as plainly in D major. Superposition of tonalities is to recur. The second movement, *très modéré,* proceeds march-like, but quickens to *vif.* The third, *modéré,* has another lively tune, interrupted briefly before the close by slow measures. The fourth, *vif,* is a vivacious dance in triple rhythm. The fifth, again *modéré,* 6-8, sets forth its tune from the trumpets, before the ensemble joins in. The sixth, *vif,* in 3-4 beat, is pointed and staccato; the seventh, a short slow movement, *lent,* has a plaintive theme (after an introduction) sung by the English horn, trombones, horns and strings. The finale, *vif,* is the largest movement. It is in 3-8 time. The full orchestra brings a lively and brilliant conclusion.

This suite suggests a remark by Aaron Copland in his illuminating study of Milhaud in *Modern Music*: "Structurally his music is always under complete control. One never meets with overdevelopment in Milhaud – he states the core of the matter and then stops. Thus a

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long work is often built up on a series of short, highly condensed forms. . . . His music can be quite frank when it is gay and alert. In this mood, his love for simple folk-like melodies and clear-cut rhythm is apparent. When the harmonies turn assiduous and the rhythms are oddly accented, his gayety becomes more brusque and truculent.

"It is curious to compare Milhaud with a composer like Hindemith, who uses his phenomenal technical equipment in an almost impersonal way. With Milhaud, even the musical materials are fashioned by an entirely individual hand."

The *"Suite Provençale"* was twice used to accompany stage presentations at the *Théâtre Antique d'Orange,* at Orange in Provence, where festivals have been held each year. The first was a dance presentation *"Moyen Age Fleuri";* the second a piece entitled *"La Coupe Enchantée"* after La Fontaine, which was performed by the *Comédie Française.* It was also used for a ballet at the *Opéra Comique* in Paris with sets by André Marchand, when numbers were taken from his operas *"Esther de Carpentras"* and *"Le Pauvre Matelot."*



FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, included two works: "The Fantastic Symphony" and "Lélio; or, The Return to Life," a lyric monodrama.

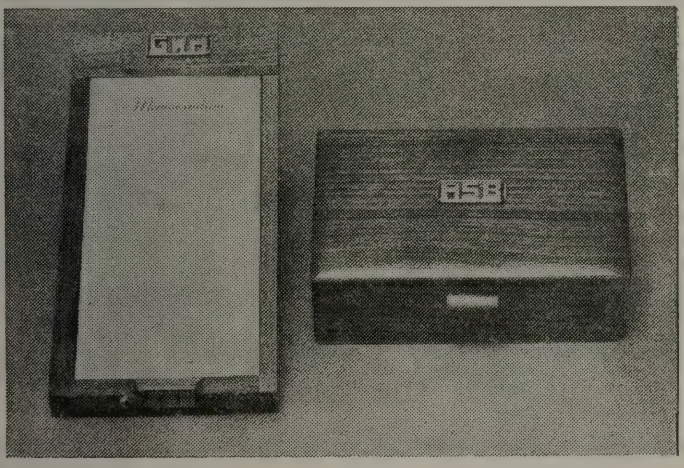
The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885. The most recent performance at these concerts was on October 28, 1938.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons,* two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, chimes, two harps, and strings.

The score is dedicated to Nicholas I of Russia.

NO DESCRIPTION of the composer of the "Fantastic Symphony," no account of the first fortunes of the piece will ever approach in vividness his letters of the time, and the narrative found in his own



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memoirs. The following is a sample passage from one of many equally unrestrained letters to his friend Humbert Ferrand – this one written February 6, 1830:

"I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

The object of his love, by turn divine and "infernal," was of course Harriet (Henrietta) Smithson, the statuesque and "golden-voiced" Shakespearean actress from Ireland. He had not met Miss Smithson – knew her as yet only by the pathos of her Ophelia or Juliet, conveyed to him in a language entirely strange as he shivered with frenzy at his place in the stalls. The "Fantastic Symphony" was Berlioz's declara-

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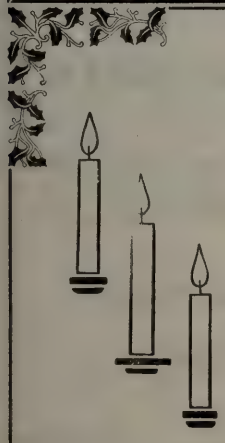
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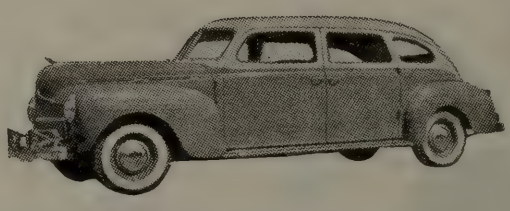
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tion of passion for the lovely tragedian. It was by its performance that he convinced her of his sincerity and finally won her as his wife.

"M. Berlioz was madly in love with this woman for three years," wrote Julien Tiersot, "and it is to this passion that we owe the savage symphony that we hear today." It is possible to demur that there might still have been a "Fantastic Symphony," or something very like it, without Harriet Smithson, just as there might still have been a "Tristan and Isolde," if Mathilde Wesendonck had never entered the life of Richard Wagner. One may believe that Berlioz's state of mind and heart could have found fuel elsewhere if the Irish beauty had never crossed the English channel; when she returned to London the flame raged with equal ferocity over Camille Moke, and the symphony progressed without abatement.* The actress, or that composite of Ophelia and Juliet which in 1830 dominated his fervid imagination, was indisputably the center of the vortex of his feelings as the score took its shape. The music became the mirror of the unreined speculations of the artist, as he paced boulevards and quays through sleepless nights, was racked by emotional storms which he himself had worked

*Hippeau has tried to build a case that Berlioz's vengeful feelings in the "Fantastic" were really prompted by the inconstant Camille. Tiersot assembles the evidence of dates to disprove him.



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up. He allowed himself to be carried away by waking nightmares of *macabre* imaginings.

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The following programme was published in the score:

PROGRAMME

Of the Symphony

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I

Dreams, Passions

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

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PART II

A Ball

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III

Scene in the Fields

One summer evening in the country he hears two shepherds playing a *ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV

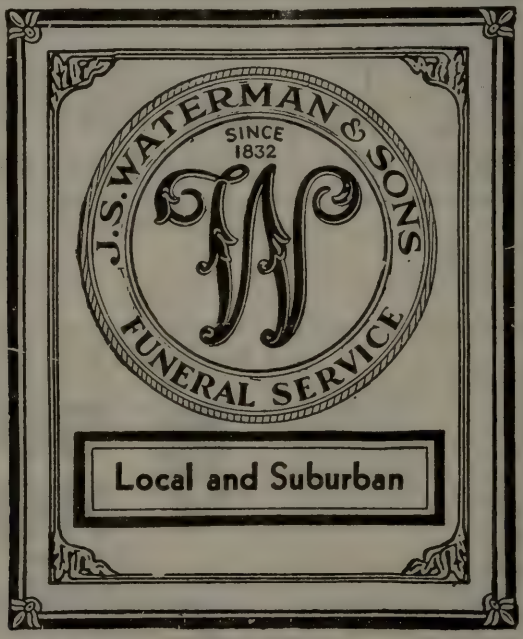
March to the Scaffold

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V

Walpurgisnight's Dream

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obse-



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quies. He hears strange noises, groans, ringing laughter shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Irae*. Witches' dance. The witches' dance and the *Dies Irae* together.

The originality of the "Fantastic Symphony" lay not in its programme: unbridled, Hoffmannesque fantasy was the order of the day in France, though Berlioz worked up a fever some degrees above that of Hugo or Chateaubriand. He led the pace in his craze for Shakespeare and for Harriet Smithson — but he was by no means alone in his enthusiasm. The English Bard had become the topic of every salon, and so had his fair purveyor from Ireland. It was the theatrical idol of Paris upon whom the unknown student boldly set his heart. But that quality in Berlioz which set him above his fellows was a burning power directly to transfer his emotions into music, suffusing it completely with his mood, his *"vagues des passions,"* his melancholy of solitude.

When Berlioz composed his "immense symphony," as he called it, with an eye to startling Parisian audiences, and to impressing Miss Smithson herself with the depth and enormity of his feelings, he had reason for content in having achieved a score truly monstrous for its time. For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the "Pastoral Symphony" and "Leonore" Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *"Der Freischütz"* — musical cold shivers which Berlioz had heard at the Opéra and absorbed with every fibre in his being. Wagner was still an obscure student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years, and the line of programme music was to owe much to its precursor of two decades. This piece of bold and vivid coloring, descriptive music in the fullest sense, finding its own form with clarity and precision of detail, was the first important, the first lasting effort of a youth of twenty-five, aspirant of the *Prix de Rome,* a little-trained and intractable student, looked down upon with cold disfavor for the most part by the officialdom, the musical grammarians of the *Conservatoire.* He had contrived some performances of his early attempts and attracted some attention, but those performances were notorious, and put him in bad odor with all musical "right thinking." When the "Fantastic" was performed at the Conservatory, November 19, 1830, Cherubini, the ven-

erable director who according to Berlioz did his best to prevent it, pointedly stayed outside, and when asked afterwards whether he had heard it, answered sourly: *"Ze n'ai pas besoin d'aller savoir comment il né faut pas faire."*

M. Boschot points out that Berlioz finally abandoned his printed programme, allowing the bare titles to suffice. The question thus resolves itself to the ultimate and inevitable basis of music as such. As music, the symphony must stand for final judgment, and as music freed from the prejudices which literary extravagances usually breed, it can best survive the tests of balance and continence, integration of style, perfection of workmanship. Robert Schumann's defense of the Symphony made a tactical advance upon a general prejudice against its verbal explanations by approaching it purely as a piece of musical structure, establishing its fundamental soundness as a symphony before so much as mentioning its labels. The Symphony has never had a more tactful apologia than this one by the constant friend of untrammelled fantasy. Writing perhaps for the benefit of those German pedants who disapproved of "signboards" in music, he pointed out in effect that the score needs no interlineal programme, for it weaves its

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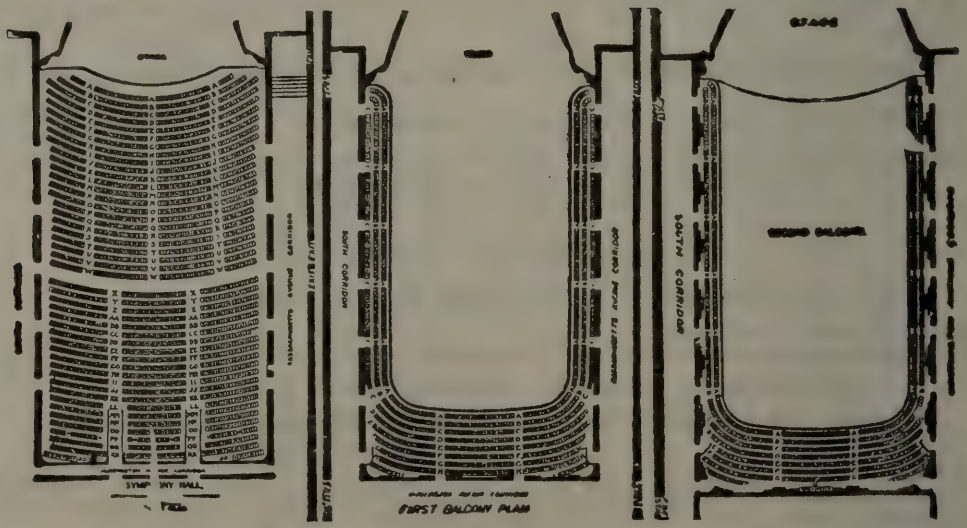
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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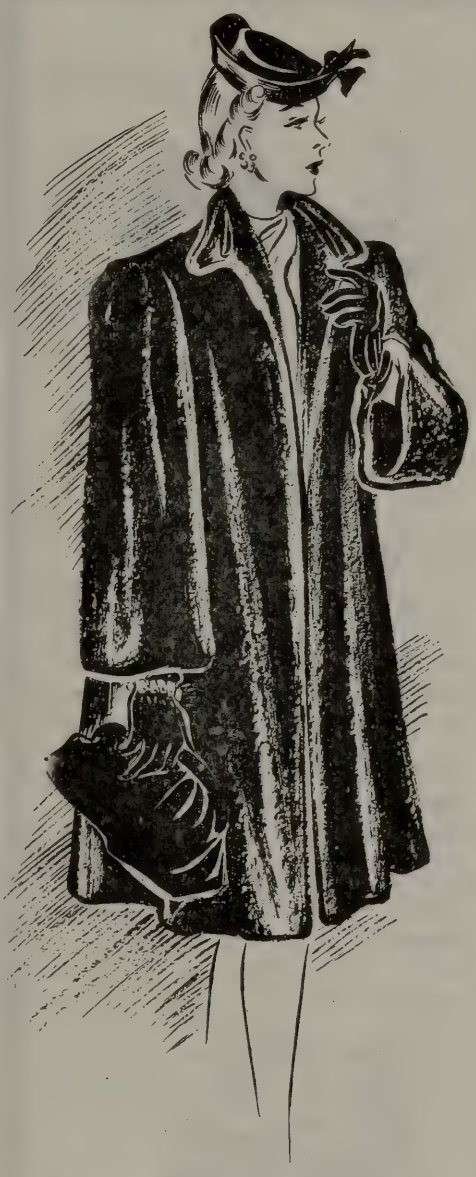
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His water colors are the recording of his reactions as to what Nature seems to be doing at a given moment—his description of emotions evoked by the state of the weather, the harmonies and contrasts of color, the form and pattern of the season suggested before him. His water colors are included in the Rhode Island School of Design, the Brooklyn Museum, the Art Institute of Chicago, the Cleveland Museum of Art, the Fogg Art Museum of Cambridge, and the Museum of Fine Arts in Boston.



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SHOSTAKOVITCH'S "FIFTH" IN TOLEDO

By Chester Morton

(*Toledo Times,* December 13, 1940)

Just possibly, the Boston Symphony is not the best in the world, but it would be difficult so to convince the audience that filled the peristyle of the Museum of Art last night for a concert by that orchestra. For it was a magnificent concert, the most brilliant, in fact, since the last time the Boston played here.

The organization's string section cannot be matched; nor, it would appear, can the discipline of the men who play under Serge Koussevitzky's distinguished baton. His leadership commands unswerving obedience, and the consequence is such inspired playing as members of the Museum were privileged to hear.

Most important in last night's programme was the performance, the first time here, of the Fifth Symphony by Dmitri Shostakovitch. Whether or not one likes the music — and this reviewer liked it very much indeed as played by the Boston orchestra — it is undeniably exhilarating and exciting.

The Fifth is a recent work, having been given its first hearing in Leningrad, November 21, 1937. Presumably it reflects its composer's bizarre belief that music has a political basis; it was written to celebrate the 20th anniversary of the Soviet Republic. But the composer's intent, as always, is less im-

portant than what he creates, and there is no need to quarrel with Shostakovitch's politico-musical theory.

What this contemporary Russian has given us in this symphony is music of a stimulating freshness, an abundant originality. It is richly orchestrated, with extraordinarily effective passages, in the first, second and last sections, for the brass choir. One of Koussevitzky's most admirable traits as a progressive conductor is his eager willingness to perform works by new composers. Shostakovitch, of course, is far from being an unknown composer, thanks to such conductors as Koussevitzky. But he is not yet a staple of orchestral repertoire; possibly because his compositions need the finest of orchestras for their performance. The Boston is that orchestra, and it is unlikely that the Shostakovitch Fifth will ever be done better than it was last night.

A nicely calculated contrast was the Haydn Symphony in G major, No. 88. One of the most popular of Haydn's symphonies, its gay, untroubled spirit long has aroused warm-hearted response, perhaps never to a greater degree than in this present time.

Between the symphonies Koussevitzky played Beethoven's overture to "Leonore" No. 3. Here, as elsewhere in the programme, the Orchestra's supremacy was clearly demonstrated. This overture certainly is not unfamiliar; yet the Boston orchestra can make it glow with an exultant warmth that gives it new birth.

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I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

MOZART.....Concerto for Pianoforte and Orchestra in E-flat major (Koechel No. 482)

I. Allegro
II. Andante
III. Allegro; Andante cantabile; Allegro

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MOUSSORGSKY.....Prelude to "Khovanstchina"

TCHAIKOVSKY.....“Romeo and Juliet,” Overture-Fantasia

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SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

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Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936. It was repeated November 12, 1937.

The score requires a string orchestra with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concert-master at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart

* C major (K. 200). G minor (K. 183), A major (K. 201), D major (K. 202).

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must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" certainly succeeded in maturing his style, making it more subtle and rounded, but it by no means follows that he had been a novice at eighteen — he was far from that. The symphonies which were being composed while Mozart was a boy and which were perforce his models, were still in process of becoming a complete and self-sufficient art form. One need hardly add that the youthful Mozart had lively listening as well as creative faculties. He was indeed fully abreast of the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary

and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity – a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

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Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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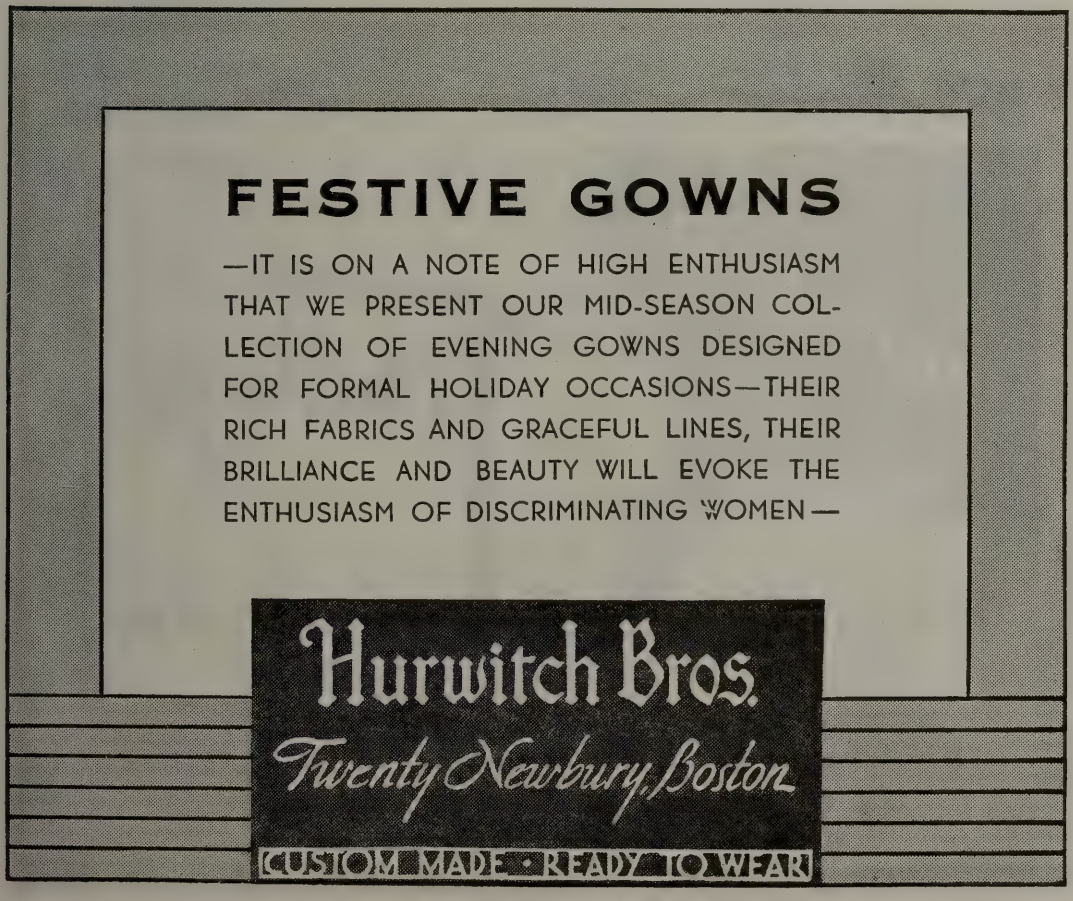
By WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

The orchestral portion of this concerto is scored for flute, two clarinets, two bassoons, two horns, tympani, and strings. It has been performed at these concerts only on one previous occasion — November 3, 1933, when Egon Petri was the soloist.

MOZART composed this concerto in Vienna in December, 1785, in the midst of his most productive years. He wrote it, with two others,* for three subscription concerts which he gave in Vienna, in the Lenten season of 1786. The Concerto in E-flat, however, Mozart first performed in December when it was still fresh from his pen, at a concert in aid of widows of musicians. The audience obliged him to repeat the andante.

* K. 488 in A major, and K. 491 in C minor. The concerto in A major was performed at these concerts by Nikolai Orloff, February 8, 1929, by Bruce Simonds, December 12, 1930, and by Artur Schnabel, December 1, 1933.



The first movement (Allegro, 4-4) opens with a vigorous theme by the orchestra, extended before the piano enters with a second theme. The slow movement (Andante, 3-8) is in the relative C minor. The finale (Allegro, 6-8) has a middle section, *andantino cantabile,* a minuet-like subject by the wood-wind. Sacheverell Sitwell calls this concerto "delicate in mood, and of exceptional finish and elegance."

A glance at Mozart's activities in this winter of 1785–6 will show to what efforts he was put to budget his small household and his pleasures. In the first place, he had just ventured upon his most cherished project — "The Marriage of Figaro." The father wrote to Marianne on November 2 that her brother was "up to his ears" in "Figaro" — he had shifted all of his pupils to afternoon hours in order to have his mornings free for uninterrupted progress on his opera. Meanwhile, he had much else to do. There was *"Der Schauspieldirector,"* the one-act opera-travesty, which he must compose for a performance at Schönbrunn on February 7. There was a performance of "Idomeneo" in March, which he supervised for Prince Augsperg, writing two new numbers. Then there were innumerable concerts, for some of which he must write new works. In addition to the three pianoforte concertos, the composition of other instrumental music had kept the inexhaustible Mozart from finishing his





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musical setting of Beaumarchais. He put his last touches to the score of "Figaro" just before its performance on May 1, 1786.

Still, this profusion of music represents but a part of his activities during the six months in question. The scores as such usually brought him no income, which had to be derived from their performance at an endless round of concerts. Besides the public performances, there was a considerable vogue for private concerts in the houses of the Viennese nobility. A wealthy patron of the arts would be proud to entertain his friends with music-making by the celebrated Mozart, and, let us hope, rewarded him well for his services. Lent, with the theatres closed, was a fashionable time for such evenings, and the father Leopold discloses in a letter that Wolfgang's harpsichord* was carried back and forth between the theatre and various private houses no less than twelve times between February 11 and March 11, 1785.

Such events were Mozart's main source of revenue. The returns from publication were negligible, and indeed few of his works were published until after his death. He did publish his first three con-

* "Mozart's concert harpsichord is in the Mozarteum at Salzburg, a little instrument by Anton Welter, in a walnut wood case with black naturals and white flats and sharps. It has five octaves, is light in touch, and tolerably powerful in tone." — Jahn.



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certos by subscription, offering them to "the highly respectable public, beautifully copied and revised by himself," for the sum of four ducats. Leopold considered even this sum too high. Evidently, father and son were not disposed to repeat the venture. Mozart kept his concertos in close possession to guard against piracy by other pianists. He took only the orchestral parts along with him on his journeys, and played from a clavier part consisting only of a figured bass with principal themes and ornamental passages cued in. His clear memory needed no further prompting.

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From 1933 he made his residence in France and in Spain, countries the music of which has always figured distinctively upon his programmes. He returned to America in the autumn of 1939 and resumed his concerts here. Boston is now his place of residence.



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THE correspondence of Tchaikovsky and Balakirev over the progress of "Romeo and Juliet," printed by Modeste in his life of his brother, gives a good picture of how the rotund little despot attempted to hold young Russia to his own narrow creed of what a composer must and must not do. Balakirev's own protégés in St. Petersburg, Rimsky-Korsakov, Moussorgsky, Borodin, put up with a great deal of this sort of thing; it was a wonder that they did not depart on their individual paths sooner than they did. Tchaikovsky had his own tyrant at Moscow in Nicholas Rubinstein with whom he was quartered at that time. The younger man was in the status of a teacher who composed when his round of classes left him free, who had much to learn, including the formula for a really successful piece of music. Always sensitive to opinion, he was in these earlier years also timid about his abilities and receptive to advice. The relation between Tchaikovsky and the St. Petersburg circle was the cordial one of idealists who respect each the sincerity and skill of the other, while at variance in their whole artistic approach. It was a relation, in the apt simile of Modeste, such as might exist between two friendly



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neighboring states, each leading its independent existence, meeting on common grounds, but keeping their individual interests strictly apart. Tchaikovsky inevitably looked upon the attempts of Moussorgsky, for example, as the rather ridiculous fumblings of an amateur, while the "Band" could not but regard with increasing disfavor Tchaikovsky's cosmopolitanism, amounting in their eyes to a betrayal of the nationalist cause. In spite of this, Tchaikovsky and Rimsky-Korsakov continued in mutual esteem. The warm friendship of the circle which Tchaikovsky won on his visit to St. Petersburg he further strengthened by his championship of their music in Moscow, such as when in 1869 he broke a lance in the public prints in favor of Balakirev and Rimsky-Korsakov.

Tchaikovsky composed the symphonic fantasia *"Fatum"* at the end of 1868, and dedicated it to Balakirev. Balakirev accepted the dedication, but in the same letter he pulled the work to pieces with the devastating candor in which he never hesitated to indulge. In August 1869, Balakirev, visiting Moscow, planted in Tchaikovsky's imagination the scheme of a concert overture on Shakespeare's "Romeo and Juliet." Writing to his brother Anatole, Tchaikovsky spoke of the benefits he had derived from his visit, despite "the narrowness of his views, and the persistence with which he upholds them." And on

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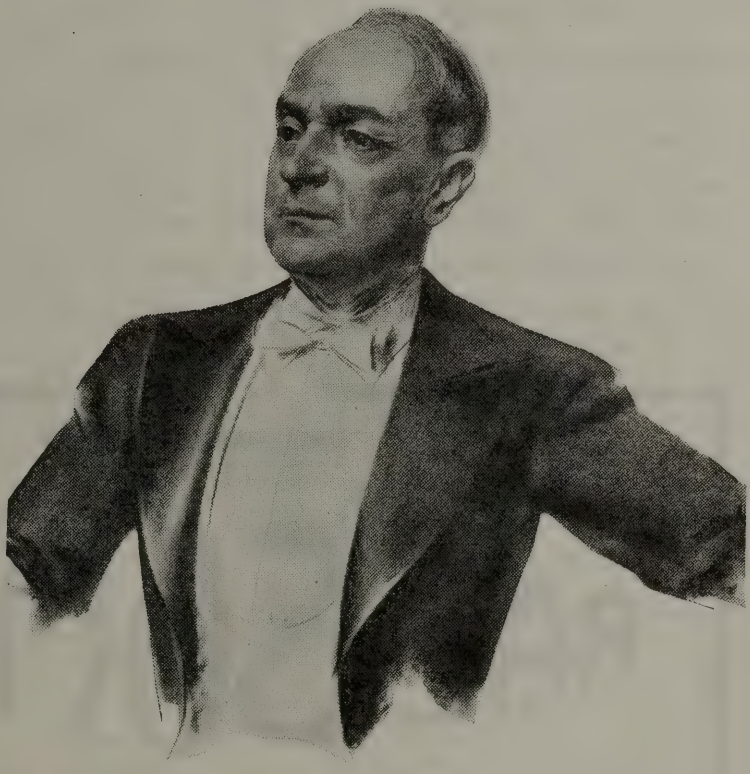
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Balakirev's departure: "Although he has sometimes bored me, I must in justice say that he is a good, honorable man, and immeasurably above the average as an artist. We have just taken a touching farewell of each other."

In September, Tchaikovsky started to compose "Romeo and Juliet." In October, Balakirev wrote him an extraordinary letter. He began by reproaching him for his inactivity, proceeding from a lack of concentration (Tchaikovsky had really been extremely industrious for a year past). "I do not know your method of composing," he went on. "Mine is as follows: when I wrote my 'King Lear,' having first read the play, I felt inspired to compose an overture (which Stassov had already suggested to me). At first I had no actual material, I only warmed to the project" (he here tells how he decided to depict Lear at the opening of the *allegro,* Cordelia as a "calm and tender" second subject, the storm on the heath as a middle section, etc., etc.). "You must understand that, so far, I had no definite musical ideas. These came later and took their place within my framework. I believe you will feel the same, if once you are inspired by the project. Then arm yourself with galoshes and a walking-stick and go for a constitutional on the Boulevards, starting with the Nikitsky; let yourself be saturated with your plan, and I am convinced by the time

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you reach the Sretensky Boulevard some theme or episode will have come to you. Just at this moment, thinking of your overture, an idea has come to me involuntarily, and I seem to see that it should open with a fierce 'allegro with the clash of swords.' Something like this" (here he sketches four broad chords followed by a stormy scale passage.)

"I should begin in this style. If I were going to write the overture I should become enthusiastic over this germ, and I should brood over it, or rather turn it over in my mind until something vital came of it.

"If these lines have a good effect upon you I shall be very pleased. I have a certain right to hope for this, because your letters do me good. Your last, for instance, made me so unusually light-hearted that I rushed out into the Nevsky Prospect; I did not walk, I danced along, and composed part of my *Tamara* as I went."

Balakirev wrote in November, showing a godfatherly concern in the happy arrival of the new score: "I am delighted to hear that the child of your fancy has quickened. God grant it comes to a happy birth. I am very curious to know what you have put into the overture. Do send me what you have done so far, and I promise not to make any remarks — good or bad — until the thing is finished."

But when Tchaikovsky obliged him by sending the chief themes,

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Balakirev felt that the time had come to speak "quite frankly" once more:

"The first subject does not please me at all. Perhaps it improves in the working out — I cannot say — but in the crude state in which it lies before me it has neither strength nor beauty, and does not sufficiently suggest the character of Father Laurence. Here something like one of Liszt's chorales — in the old Catholic Church style — would be very appropriate (*The Night Procession, Hunnenschlacht,* and *St. Elizabeth*); your motive is of quite a different order, in the style of a quartet by Haydn, that genius of 'burgher' music which induces a fierce thirst for beer. There in nothing of old-world Catholicism about it; it recalls rather the type of Gogol's 'Comrade Kunz,' who wanted to cut off his nose to save the money he spent on snuff. But possibly in its development your motive may turn out quite differently, in which case I will eat my own words.

"As to the B minor theme, it seems to me less a theme than a lovely introduction to one, and after the agitated movement in C major,

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something very forcible and energetic should follow. I take it for granted that it will really be so, and that you were too lazy to write out the context.

"The first theme in D-flat major is very pretty, although rather colourless. The second, in the same key, is simply fascinating. I often play it, and would like to hug you for it. It has the sweetness of love, its tenderness, its longing — in a word, so much that must appeal to the heart of that immortal German, Albrecht. I have only one thing to say against this theme: it does not sufficiently express a mystic, inward, spiritual love, but rather a fantastic passionate glow which has hardly any nuance of Italian sentiment. Romeo and Juliet were not Persian lovers, but Europeans. I do not know if you will understand what I am driving at — I always feel the lack of appropriate words when I speak of music, and I am obliged to have recourse to comparison in order to explain myself. One subject in which spiritual love is well expressed — according to my ideas — is the second theme in Schumann's overture, 'The Bride of Messina.' The subject has its weak side too; it is morbid and somewhat sentimental at the end, but the fundamental emotion is sincere.

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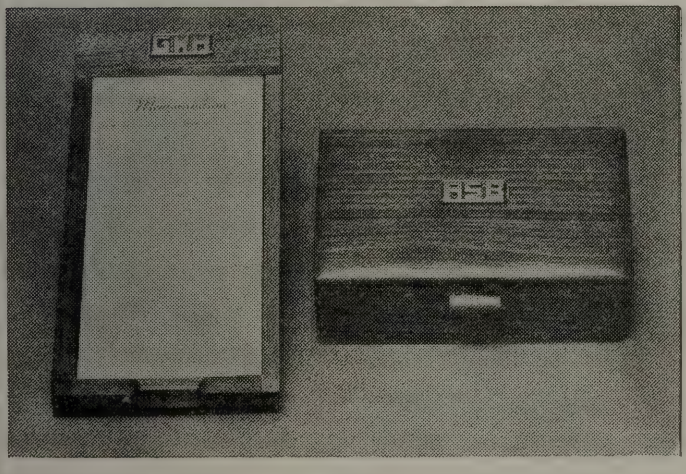
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best work; the fact that you have dedicated it to me affords me the greatest pleasure."

On seeing the full score, he wrote (January 22) commending the introduction and middle section, but objecting to the conclusion.

"The close is not at all to my taste. . . . It becomes very commonplace, and the whole of the section after the end of the second subject (D major) seems to have been dragged from your brain by main force. The actual ending is not bad, but why those accentuated chords in the very last bars? This seems to contradict the meaning of the play, and is inartistic. Nadejda Nicholaevna [Mme. Rimsky-Korsakov] has scratched out these chords with her own fair hands, and wants to make the pianoforte arrangement end *pianissimo*. I do not know whether you will consent to this alteration."

But Tchaikovsky may have had a keener appreciation than his expostulating friend of the importance of Shakespeare's own ending, of the sudden and terrible hand of Fate, which with a ruthless stroke blots out the dreaming and hoping lovers. When Tchaikovsky revised the overture for publication in 1870, the final, tragic chords remained.



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"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera *"Khovanstchina"* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The most recent performance of the Prelude at the Friday and Saturday concerts of this orchestra was on March 24, 1939.

The orchestration of the Prelude calls for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam, and strings.

"KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovanstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of

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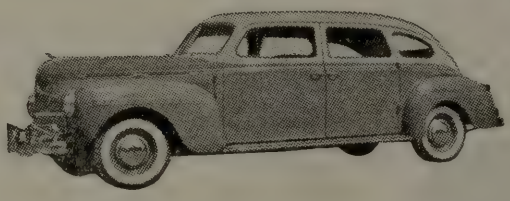
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musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

When in 1872 Moussorgsky took up the subject of this struggle between the old and new Russia of the seventeenth century, he had reached the fullest ardor of his creative forces. His *"Boris Godounov,"* completed the year before, was in process of revision and in prospect of early performance. *"Boris"* had necessitated historical research, and *"Khovánstchina"* involved considerably more. But the subject was immensely congenial to him, and when his critical and scholarly friend, Vladimir Stassov, proposed to him this particular episode in his country's laborious growth, Modest soon became completely absorbed. Historical works, religious documents relating to the schism in the church at the time, and the self-immolation of the fanatical "Old Believers" who died rather than see a line of their holy writ altered, the musical modes of the sect (the *Raskolniki),* all this data became to him a matter of great moment.



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"ROMEO AND JULIET," Overture Fantasia (after Shakespeare)

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Tchaikovsky completed his Overture-Fantasia in the year 1869. The piece was first performed on March 16, 1870, at a concert of the Musical Society in Moscow.

It was first performed by the Boston Symphony Orchestra, February 7, 1890. The most recent performance in the Friday and Saturday series was on November 5, 1937.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, harp and strings.

When Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. It was the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera *"Voyevode"* in 1867, the Symphonic Poem *"Fatum"* in 1868, the Opera *"Undine"* early in 1869; the last three works he sought, with partial success. to obliterate by destroying the scores). As was the case with

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"Fatum," Tchaikovsky dedicated "Romeo and Juliet" to Mily Alexeivitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for "Romeo and Juliet," advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging "allegro with sword cuts," and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev's scheme. The introductory *andante* of Friar Laurence is in the Overture first intoned by the wood winds. In the *allegro giusto* the atmosphere of tension and hostility

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare's "The Tempest," Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his "Romeo and Juliet."

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between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, and which develops into a glamorous succession of chords in gentle pulsation, has been compared with the composer's well-known song, his setting of Goethe's *"Nur wer die Sehnsucht kennt,"* which was composed at the same time. A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Tanéïev among his posthumous papers. It was in the form of a "Duo from Romeo and Juliet," and was set for orchestra by Tanéïev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring towards the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a *pianissimo,* the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end of the first manuscript. The Overture, to Tchaikovsky's discomfiture, was scarcely noticed when it was first performed at Moscow. The reason had nothing to do with its merits: Nicholas Rubinstein, who

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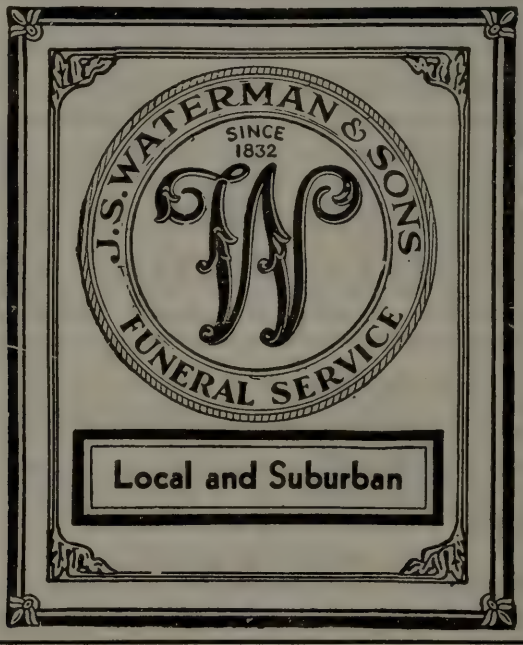
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conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

Tchaikovsky, in later years, contemplated an opera on "Romeo and Juliet."

Another interesting circumstance which has been universally associated with "Romeo and Juliet" was Tchaikovsky's passion for the singing actress Désirée Artôt, the one real love affair of his recorded life. Laroche has described how Moscow was captivated by her performances at this time. "It is not too much to say that in the whole world of music, in the entire range of lyrical emotion, there was not a single idea, or a single form, of which this admirable artist could not give a poetical interpretation. The timbre of her voice was more like the oboe than the flute, and was penetrated by such indescribable beauty, warmth, and passion, that everyone who heard it was fascinated and carried away. I have said that Désirée Artôt was not good-looking. At the same time, without recourse to artificial aids, her charm was so great that she won all hearts and turned all heads, as though she had been the loveliest of women. The delicate texture and pallor of her skin, the plastic grace of her movements, the beauty of her neck and arms, were not her only weapons; under the irregularity



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of her features lay some wonderful charm of attraction, and of all the many 'Gretchens' I have seen in my day, Artôt was by far the most ideal, the most fascinating." No one succumbed to her charm more completely than Tchaikovsky. When his shyness had been overcome, the composer's rapture became more personal; nor was Mademoiselle Artôt indifferent to her suitor. When the moment of irrevocable decision came, Tchaikovsky had pangs of doubt as to the wisdom of uniting such a career as his with that of an itinerant singer. His friends, Nicholas Rubinstein in particular, warned him against "playing the pitiable part of 'husband of his wife.' " The lady herself brought a sudden and final solution to his quandary by departing with her troop to Warsaw, and there, without a word of warning to her "fiancé," marrying the baritone Padilla.

As a matter of fact, when Tchaikovsky began to compose the Overture Fantasia (September, 1869), nine months had elapsed since the summary conclusion of his love affair. Such works as *"Fatum,"* which Tchaikovsky wrote while his love for the French singer grew and reached its climax, do not seem to record the tender emotions he must have felt at the time, while the melting middle section of the Overture Fantasia has been generally taken as the musical accents of

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a romance far less remote than Elizabethan Verona. Circumstances favor this conclusion in that the impression which Mademoiselle Artôt made upon Tchaikovsky by her singing and acting remained vivid not only then, but through his life. It was perhaps while Tchaikovsky was at work upon his overture that the two met again, "as friends," and then too occurred the episode related by Kashkin, who sat with Tchaikovsky in a box in the Moscow opera, when Désirée Artôt was on the bill. "I sat in the stalls next to Tchaikovsky, who was greatly moved. When the singer came on, he held his opera glasses to his eyes and never lowered them during the entire performance; but he must have seen very little, for tear after tear rolled down his cheeks."

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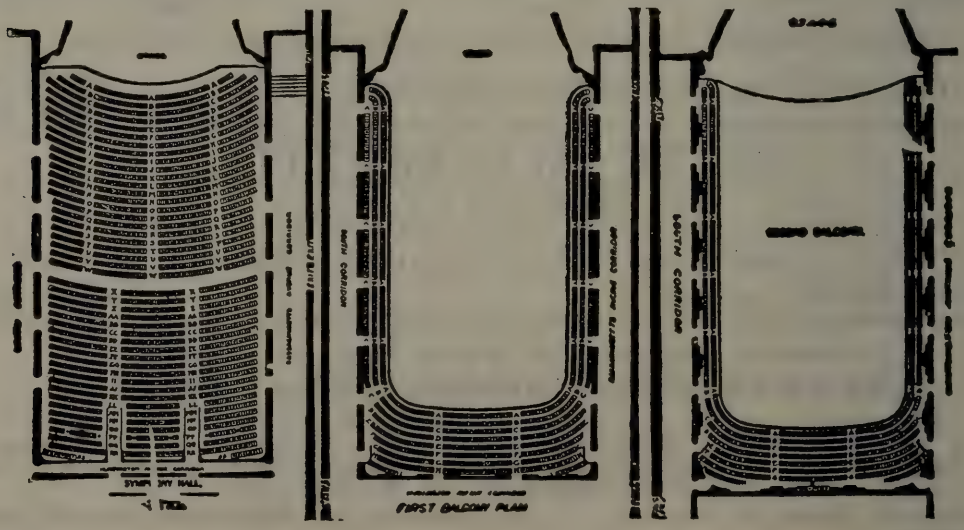
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SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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The Orchestra on Tour

STRAVINSKY'S NEW SYMPHONY

Besides presenting his own divertimento "The Fairy's Kiss" at the next pair of Friday and Saturday concerts by this Orchestra, and also at the Sanders Theatre in Cambridge on the Thursday evening preceding (January 16), Igor Stravinsky will conduct two numbers of special interest and significance. One will be the second symphony of Tchaikovsky in C minor, which will then have its second hearing at these concerts — the first having been given on February 12, 1897. This will be the first occasion when the famous Russian composer will have conducted other than his own music in Boston. The other number will be his new Symphony.

Three composers of high and long standing have recently written what are in effect their first symphonies and each is having its first performance at the concerts of our American orchestras in the present season. Darius Milhaud and Igor Stravinsky have each written a symphony for the Fiftieth Season of the Chicago Orchestra, and each has been performed there. Paul Hindemith has composed a symphony which is to be heard at the concerts of the Boston Symphony Orchestra.

The symphony of Stravinsky was performed in Chicago on November 7, 1940 under the composer's direction. It was found to be symphonic in the fullest sense and a distinct departure from the composer's earlier style (his Symphonies for Wind Instruments and his Symphony of Psalms are so named in the generic and non-formal meaning of the word. He composed a symphony in E-flat, Opus 1, while he was a pupil of Rimsky-Korsakov).

Mr. Sol Babitz, describing the score in the current issue of the *Musical*



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Quarterly, goes so far as to attach to Stravinsky the description of Beethoven's powers of symphonic development as once expressed by the scholarly Ebenezer Prout: "He has an inexhaustible faculty for presenting his ideas in fresh aspects yet always logically connected with one another, each growing naturally out of the preceding and leading as naturally into what follows."

The opinions of the reviewers in Chicago are of interest: Eugene Stinson has written in the *Chicago American:* "The new symphony is undoubtedly one of his great works. It is in four movements, the first two of which are in deliciously clear vein, the third of which contains a rather stubborn though most ingenious fugue and the fourth of which, though it has power, fades away at the end almost mystically."

Edward Barry, in the *Chicago Tribune:* "In the course of the performance we caught ourselves muttering, 'Ha! A major work!' The symphony seizes interest immediately by the piquant, bustling, indefinably cheery quality of its first movement. The principal theme has a bright, rhythmic, mischievous character which recommends it quickly to the ear and the spirit and even to the feet. The scoring is light, the form classically logical and gracious."

Felix Borowski, as correspondent of the *Christian Science Monitor:* "There was much fluttering in the musical dovecots when Igor Stravinsky appeared in Chicago (Nov. 7) and conducted the new Symphony which he had dedicated to the Chicago Symphony Orchestra in honor of its Golden Jublilee. The Russian master always has been famous for accomplishing the unexpected. Nearly thirty years ago he staggered the world with the audacities of 'Pétrouchka,' and when it seemed that harmonic novelty could go no further he blasted the artistic sensibilities of music-lovers with *'Le Sacre du Printemps.'* It is now a matter of history that Mr. Stravinsky's further surprise consisted in going back to Bach. At the concert of the Chicago Symphony Orchestra he made it clear in his symphony that he had still been retreating down the corridor of time, but not quite so far as Bach. His new work — as he admitted to the writer of this review — is a gesture in the direction of Joseph Haydn. This reversion, Mr. Stravinsky explained, was related rather to form than to thematic style; but that ex-

planation was scarcely necessary, for the composer of 'The Creation' (who flattered himself that he was a bold fellow when he penned 'Chaos' in that oratorio) would have hearkened, if he could, with horror and amazement to some of Mr. Stravinsky's material in the symphony. Listening to the novelty with twentieth-century ears, one must record that the Russian master has accomplished a remarkable piece of work. Not generally so bizarre as some of his earlier efforts, the symphony contains strong and provocative subject matter, which is developed with a skill that Haydn himself would have admired. In the slow movement Stravinsky abrogated his former opinion that expressiveness was an undesirable quality in music. The *Larghissimo* of the symphony is filled with emotional charm, with something of the expressive feeling that belongs to the music of Tchaikovsky — music which now Mr. Stravinsky greatly esteems. Toward the end of the Finale the composer seemed to remember that something should be done to live up to his reputation as a harmonic iconoclast."

* * * * *

THE ORCHESTRA ON TOUR

The Boston Symphony Orchestra will make its second visit of the season to New York in the coming week, giving also its second concert in Hartford on Tuesday evening, January 7, and appearing in the new auditorium of the Connecticut College for Women at New London on the following evening. The Orchestra has made but one previous visit to New London, having played in the State Armory in April, 1927.

Dr. Koussevitzky will present to Hartford the Violin Concerto of Paul Hindemith which had its first hearing at these concerts last season. On this occasion Ruth Posselt will be the soloist. This Concerto will be performed at the evening concert on Thursday in New York, again with Miss Posselt as soloist, when the Fifth Symphony of Shostakovitch, played at the first matinée concert in New York, will be repeated. Rimsky-Korsakov's "Scheherazade" will be the principal piece at the concert in Brooklyn on Friday evening. At the Saturday matinée in Carnegie Hall, Dr. Koussevitzky will present an all-Sibelius programme consisting of the Sixth, Seventh and Second Symphonies.

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SATURDAY EVENING, JANUARY 4, *at* 8:15 *o'clock*

MENDELSSOHN.....Symphony in A major, No. 4, "Italian," *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto

RAVEL....."Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces

I. Pavane de la Belle au Bois Dormant
(Pavane of Sleeping Beauty)
II. Petit Poucet
(Hop o' My Thumb)
III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodas)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
V. Le Jardin Féerique
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SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The most recent performance at the Friday–Saturday concerts of the Boston Symphony Orchestra was December 28, 1934.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

IT WOULD be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right.

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It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unplausible biographical reconstruction, "Mendelssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical

plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *adagio,* and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor – the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that

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time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

But Mendelssohn, always the rigorous self-critic, felt the need for

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recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the *Andante* again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar – and that means pretty nearly the whole first part – and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A–G)."



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It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer's death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."



THE world, with all its curiosity, can never penetrate the real mysteries of the composer's sanctum. Sometimes, surviving sketches give a clue to the creative process, as in Beethoven's case; sometimes, as with Wagner, that incredible act of mighty planning which must have come between the completion of the libretto and the beginning of the full score, the forging and assembling of pregnant motives, remains the composer's dark secret. Mendelssohn, like Wagner perhaps, had no traffic with scrappy memoranda in the vital moment of formation when, in another, a precious musical image might slip the memory and be lost forever. In the docketed and ordered compartments of Mendelssohn's mind, the music apparently took its complete and detailed shape without fear of lapse or loss. It is often told how the score of the early "Midsummer Night's Dream" Overture was lost in a hackney coach, whereupon the composer wrote out a fresh copy from memory, correct and complete. Wishing, at another time, to show his A major Symphony to his friend Dr. Frank at Düsseldorf, and not having his manuscript score with him, he wrote out the Andante, Minuet, and Finale from memory.





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It seems usually to have been the case that when he was ready to commit his music to paper, it was so fully evolved that his first draft had every appearance of a fair copy. Sir George Grove, who examined the notebooks of Mendelssohn at the State Library in Berlin, wrote that they "appear to contain his first drafts, and rarely show any corrections, and what there are are not so much sketches as erasures and substitutions. Devrient and Schubring tell of their having seen him composing a score bar by bar from top to bottom; but this was probably only an experiment or *tour de force*." Mendelssohn filled forty-four volumes with original autographs or copies of his works, even from his eleventh year. Everything is immaculate, the date and place neatly inscribed. Beethoven's bulging and tortured sketchbooks would probably have filled the methodical Mendelssohn with horror.

His scores, neat and flawless, were as beautifully ordered as his letters where every flourish was exactly in place, as the drawings which filled his innumerable notebooks, where not a smudge was to be found. His music was as consistent a part of his ordered life as the knot of his tie or the charm of his demeanor in public, or the agreeable tact of his conversation at one of the Mendelssohn "evenings." But the writing of music was to him far more than a graceful accomplishment. He felt it a solemn "obligation" to develop to the very



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utmost those "capacities" which God had given him. He was forever repolishing or recasting one page or another in his scores. In some cases years passed before he reached the point where the music completely satisfied him; in some cases, as in the last two symphonies, that point was never reached. In this sense, he was the most self-critical of composers.

There is no slightest sign in his amply recorded career that Mendelssohn as composer ever relinquished his close and constant surveillance over his more important scores. He often hesitated long before committing his musical thoughts to paper. Having reached that point he would carry a manuscript about with him for years, jealous of releasing a score to a publisher. In this sense the composition of the violin concerto, the A major and A minor symphonies, the "Fingal's Cave" Overture and *"Walpurgisnacht"* music, the two oratorios, was in each case a process of polishing and refinement over several, or even many years. In some cases revision extended beyond publication: the Trio in D minor, for example, was published in two divergent editions. These hesitations and reconsiderations were a source of wonder to his friends. Moscheles once wrote: "I often thought the first sketch of his compositions so beautiful and complete in form that I could not think any alteration advisable, and during our stroll in the park



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we discussed this point again today. Mendelssohn, however, firmly adhered to his principle of revision."

Mendelssohn, who always loved a friendly argument, once set down his creed on this point. He was writing to his friend, Ferdinand Hiller,* from Leipzig, January 24, 1837 about an overture of Hiller which he planned to perform at the Gewandhaus concerts (Mendelssohn was a shining exception among composers in his thoughtful and generous consideration of the scores of his lesser brethren). He was painfully aware of certain glaring points of misplaced orchestration, but approached the matter with his customary tact, and soon relapsed into the safer ground of generalization. He had found the subjects of the overture "good and beautiful and impressive," but the development uninteresting. The subject matter of one's work, he propounds, is conditioned by one's "talent or inspiration, call it what you will. . . . One cannot add a cubit to one's stature, all struggling and striving are useless there, so one has to be silent about it, and let the responsibility rest with God." When it comes to the working out of these themes, however, "that is the point where one can improve oneself and one's work; and I believe that a man with splendid capa-

* "Mendelssohn: Letters and Recollections," by Ferdinand Hiller.

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cities is under an obligation to become something great, and that it may justly be called his own fault if he does not develop himself exactly in proportion to the themes given him. . . . I know perfectly well that no musician can make his thoughts or his talents different to what Heaven has made them; but I also know that if Heaven has given him good ones, he must also be able to develop them properly."

Hiller, discussing this letter, rightly perceived that Mendelssohn had unconsciously veered from Hiller's to his own case — also that his friend's logic was less convincing than the actual precept of his music. He found Mendelssohn's division of the forces at play into theme and treatment too arbitrary. "Where does the inborn power end, and the power of workmanship begin? . . . It seems to me a mistake to consider the after-development as less dependent on original genius than the first discovery." The powers of creation, over and above learning, are called into play in both cases. "I find proofs of this opinion in the masterpieces which adorn our art. In the best works of the five great masters, Bach, Handel, Haydn, Mozart and Beethoven, it is impossible to point out any separation between invention and treatment; as soon as such a separation is discernible, the music is no longer so great. . . . Amongst the countless gifts with which Nature must endow the man whom she designs for a great

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"MA MÉRE L'OYE," 5 PIÈCES ENFANTINES
("Mother Goose," Five Children's Pieces)
By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts,* in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor), and the most recent Friday, January 28, 1938.

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

THE French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in desperation at her constant, raucous chanting) published as "Songs for the

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Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."

HAPPY NEW YEAR!

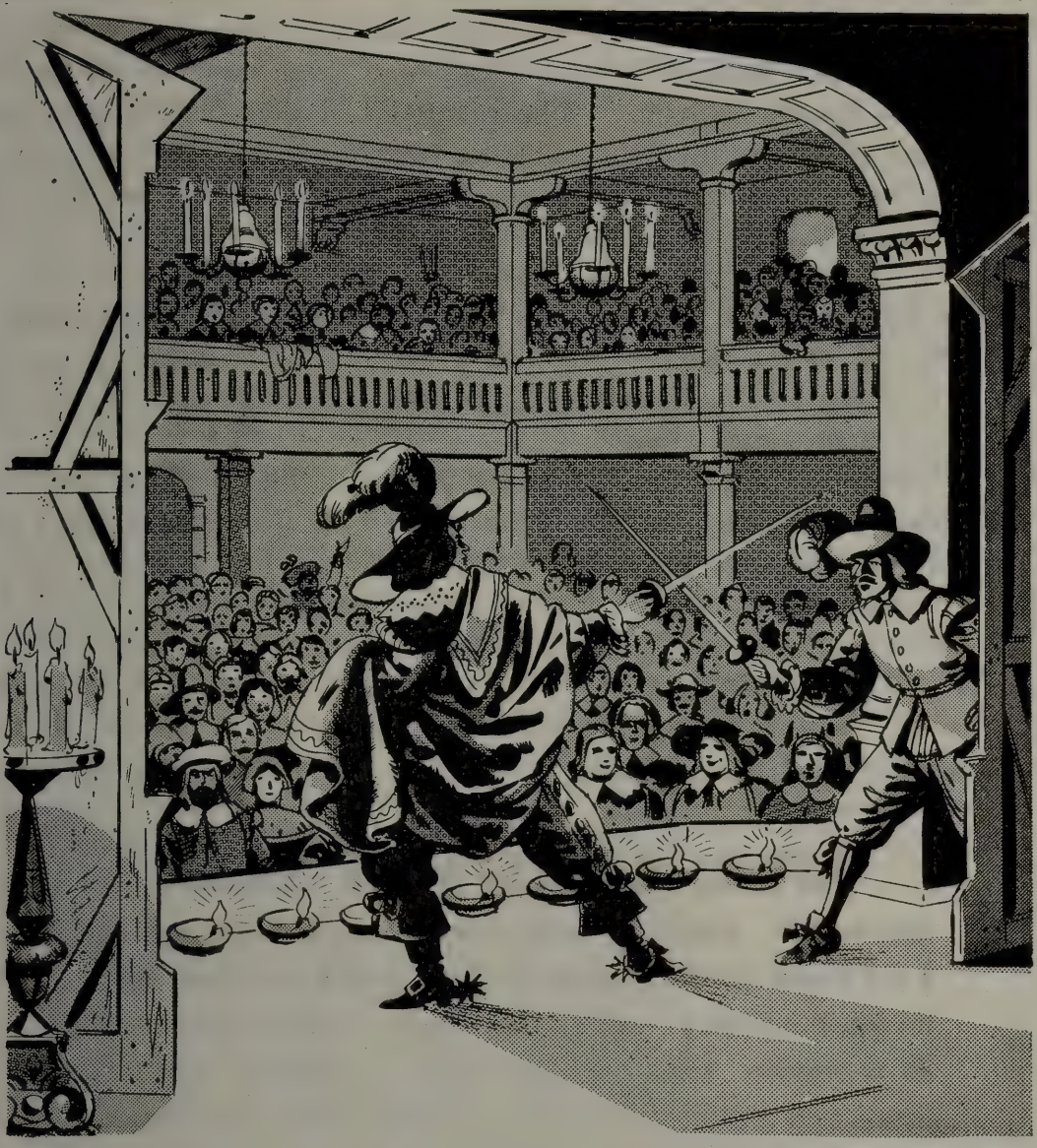
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The composer made a little ballet out of the suite for performance at the *Théâtre des Arts,* Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory *"Danse rouet, et scène."* Following the five tableaux there came, as an apotheosis, *"Le Jardin Féerique."* The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. *"Hop o' my Thumb."* Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. *"Laideronnette, Empress of the Pagodas."* The French give the name *"pagode"* to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for

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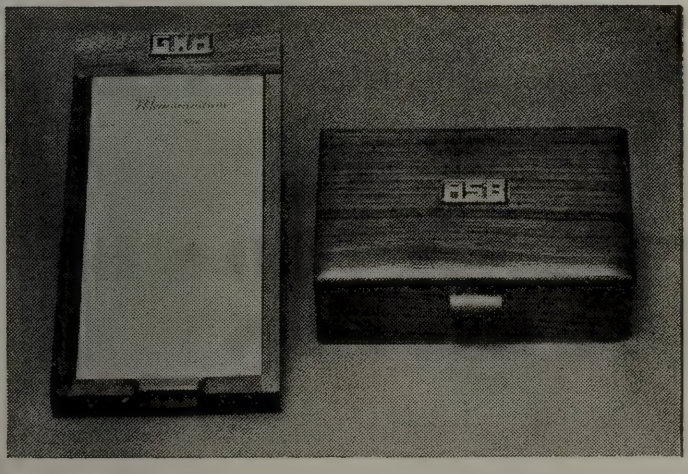
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pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A *"laideron"* is any ugly young girl or young woman. There is this quotation from *"Serpentin Vert"* by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The *pagodes* and *pagodines* began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.



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IV. *"The Conversations of Beauty and the Beast."* Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."
"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden." Lent et grave,* C major, 3-4. The movement is based on the opening theme for strings.

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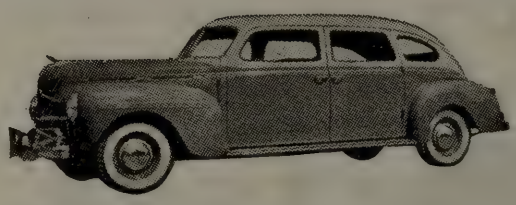
By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and under the direction of Serge Koussevitzky, October 18, 1940.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambour militaire, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a



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gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like

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rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiriting conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.

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repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady Macbeth of Mzensk' (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the

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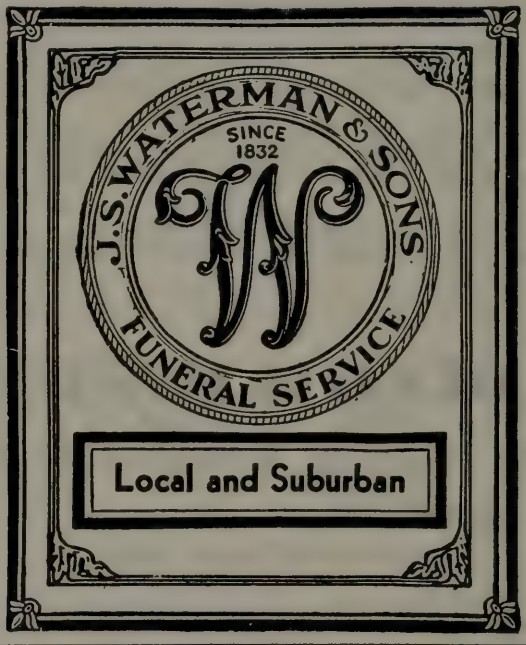
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Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.



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originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an ex-

* It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

His Sixth Symphony was first performed in Moscow, December 3, 1939. Its first performance in America was by the Philadelphia Orchestra, November 29, 1940.



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pressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of com-

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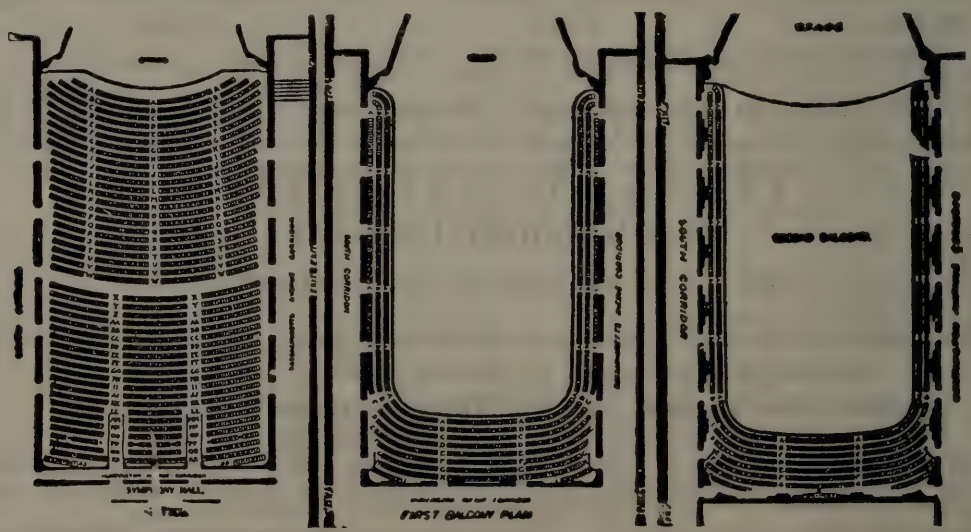
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with historical and descriptive notes by

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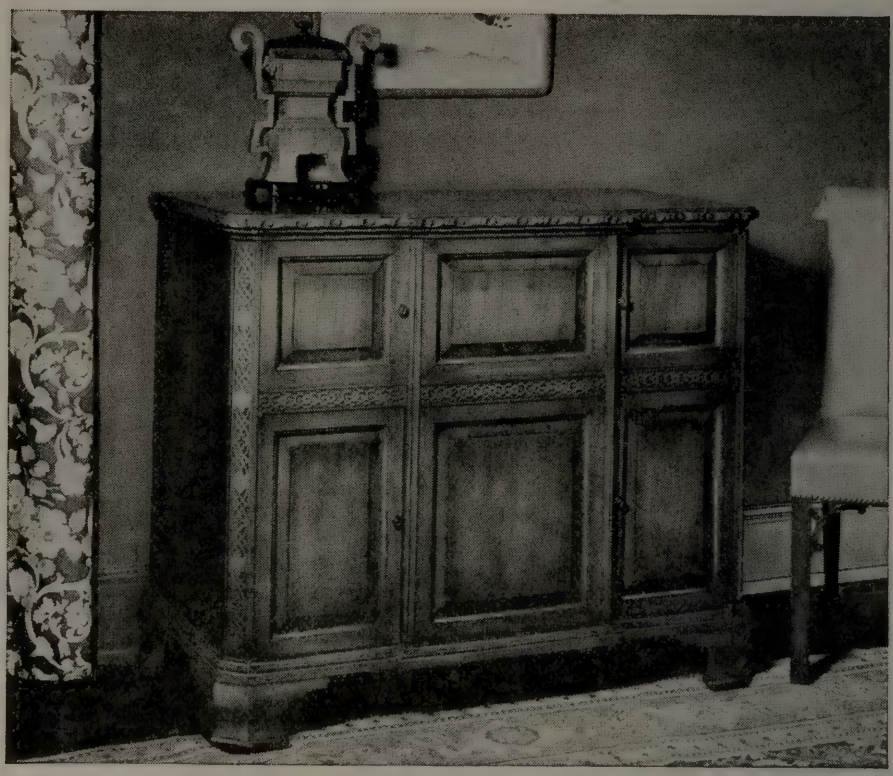
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In the First Balcony Gallery there are now on exhibit twenty-two water colors by Forrest Orr, Boston artist and illustrator.

Born in Harpswell, Maine, he was cartoonist for the Portland *Press-Herald* while still a high-school student. He studied at the Art Students' League in New York City under Frank Vincent DuMond, George Bridgeman and Harvey Dunn. He has been an active member of and exhibitor at the Providence Art Club and Water Color Club.

He has illustrated various magazines and books, among his recent work being the illustrations for "Chad Hanna" by Walter D. Edmonds and "A Toast to the King" by Elizabeth Coatsworth.

The water colors now on display are:

1. Morning before theRaces, Marblehead.
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6. Yarmouth, Maine: Royal River.
7. Yarmouth, Maine: The Village.
8. The Androscoggin.
9. "It's been a long cold Spring."
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11. In and out of Boston Harbor.
12. Tremont and Bromfield Corner.
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STANLEY CHAPPLE AS GUEST CONDUCTOR

Stanley Chapple, the prominent English conductor who has recently made America his home, will appear as guest leader of the Boston Symphony Orchestra for its concerts of next week. Mr. Chapple has long been prominent as a conductor in Europe, both operatic and symphonic, but particularly the latter. He has appeared regularly as guest conductor of the B.B.C. Orchestra, and has often conducted the concerts of the London Symphony Orchestra in their regular series and in special Mozart programmes. He has appeared



as guest conductor of the Berlin Philharmonic, the Warsaw Philharmonic, and orchestras of Vienna and The Hague. When the International Society of Contemporary Music held its Festival of Music in Poland in 1939, he conducted music representative of England and Spain.

Mr. Chapple was well known as a lecturer on music in London and has given numerous lectures in this country. Last summer he was the Assistant of Serge Koussevitzky in his conducting class at the new school in "Tanglewood." He will hold the same position at the Berkshire Music Center in its second season next July and August.

THE STATUES IN SYMPHONY HALL

McKim, Mead, and White, architects of Symphony Hall, and Professor Wallace C. Sabine, their acoustical adviser, found in statuary the solution to several of their most pressing problems. Faced with the necessity of relieving the large wall surfaces above the second balcony, Professor Sabine found that niches, suitable to holding statues, would be a perfect solution to his problem. In addition, the backs of the niches, protected by natural shadows and the statues, would, if necessary, provide admirable places for experimentation with acoustical building materials too rough to be put on exposed wall surfaces. At the same time, the statues themselves would help considerably to solve the architect's decorative problem in a suitable and dignified way.

A committee of two hundred interested symphony-goers, under the leadership of Mrs. J. W. Elliot, selected and donated casts of eighteen well-known statues. They were not in place for the dedicatory concert in Symphony Hall, October 15, 1900, but were added as they were completed by Pietro Caproni in his Boston studio.

The statues chosen were selected not only for their beauty, but in most cases with an eye to the appropriateness of the subject to the use of the new auditorium. Thus, there are two statues of Apollo, god of music and poetry, and one of Athena, goddess of learning. Their apostles are represented by statues of the dramatists, Sophocles and Euripedes; the orators Æschines and Demosthenes; Anacreon, chief Greek poet of love and wine; as well as of three satyrs. Apollo and two of the satyrs are the only musically-minded ones in the group; one statue shows Apollo playing on his cithara; and the satyrs hold cymbals, with which they are evidently beating out time for their dancing.

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STRAVINSKY Divertimento from "Le Baiser de la Fée," Allegorical Ballet

I. Sinfonia
II. Danses Suisses: Valse
III. Scherzo
IV. Pas de deux: Adagio — Variation — Coda

STRAVINSKY Symphony in C major

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II. Larghetto concertante
III. Allegretto
IV. Adagio — Tempo giusto

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II. Andantino marziale
III. Scherzo: Allegro molto vivace
IV. Finale: Moderato assai

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1914. December 11, "Fireworks"

1919. October 31, Suite from "L'Oiseau de Feu"

1920. November 26, Suite from "Petrouchka"

1922. December 22, "Pulcinella," Suite (after Pergolesi)
(First performance in the United States)

1924. January 25, "Le Sacre du Printemps"
April 11 (by request), "Le Sacre du Printemps"
December 26, "Le Sacre du Printemps"

1925. January 23, Song of the Volga Bargeman, arranged for Wind Orchestra
"Petrouchka," Suite
Concerto for Piano and Wind Orchestra
(First performance in the United States)
Soloist, *Igor Stravinsky*
"L'Oiseau de Feu," Suite
October 30, "Le Chant du Rossignol," Symphonic Poem

1926. April 2, "Le Chant du Rossignol," Symphonic Poem
April 30, "Petrouchka," Suite
December 10, "L'Oiseau de Feu," Suite
December 31, "Le Sacre du Printemps"

1927. October 7, "Petrouchka," Suite

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March 23, "L'Oiseau de Feu," Suite
October 12, "Apollon Musagète," Ballet

1930. April 18, "Apollon Musagète," Ballet
December 19, "Capriccio" for Orchestra with Piano Solo (*Jesús María Sanromá*)
(First performance in the United States)
December 19, "Symphonie de Psaumes" for Orchestra with Chorus (*Cecilia Society Chorus*) (Composed for the Fiftieth Anniversary of the Boston Symphony Orchestra)
(First performance in America)

1931. February 20, "Symphonie de Psaumes" (*Cecilia Society Chorus*)
April 24, "L'Oiseau de Feu," Suite

1932. January 1, "Petrouchka," Suite
January 1, Concerto for Violin (*Samuel Dushkin*)
(First performance in the United States)
March 11, "Pulcinella," Suite (after Pergolesi)
April 15, "Symphonie de Psaumes" (*Cecilia Society Chorus*)

1933. January 13, "Petrouchka," Suite
February 24, "Le Sacre du Printemps"
October 20, "Le Sacre du Printemps"

1934. January 26, "Apollon Musagète," Ballet

1935. March 15, "Fireworks"
"L'Oiseau de Feu" (Revised Version)
"Perséphone" (*Cecilia Society Chorus*)
Soloists: *Eva Gauthier, Colin O'More*
(*Igor Stravinsky* conducting*)

1936. January 3, "Le Sacre du Printemps"
April 17, "Symphonie de Psaumes" (*Cecilia Society Chorus*)
October 30, "Le Baiser de la Fée" (Suite)

1939. February 24, "L'Oiseau de Feu" (Suite, first version)
March 24, "Le Sacre du Printemps"
April 6, "Symphonie de Psaumes" (*Cecilia Society Chorus*)
December 1, "Jeu de Cartes"
Capriccio for Orchestra with Piano Solo
(*Jesús María Sanromá*)
Suite from "Petrouchka"
Symphonie de Psaumes (*Cecilia Society Chorus*)
(*Igor Stravinsky* conducting)

1940. March 29, "Apollon Musagète"
"Oedipus Rex," (*Raoul Jobin, Suzanne Sten, Mack Harrell, Paul Leyssac; Harvard Glee Club*)
(*Igor Stravinsky* conducting)

* Mr. Stravinsky likewise conducted the following at the concert in Sanders Theatre, Cambridge, March 14: "Fireworks," "Le Baiser de la Fee" (Suite), "Petrouchka" (Suite), "L'Oiseau de Feu" (Suite, revised version).

Divertimento from *"Le Baiser de la Fée"* ("The Fairy's Kiss"),

Allegorical Ballet in Four Scenes

By Igor Fedorovitch Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

In 1928, Stravinsky composed for Ida Rubinstein *"Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux."* It was performed under his direction at the *Opéra* in Paris, on November 27, and repeated on December 4. The ballet was mounted at the *Théâtre de la Monnaie* in Brussels, and at *Monte Carlo;* also at La Scala in Milan, all in the same season, for the company of Mme. Rubinstein. Later it was studied anew by Mme. Nijinska, and produced at the Colon Theatre in Buenos-Aires, where other of Stravinsky's works have been performed.

The suite was played under his direction in November, 1928, by the then newly formed *Orchestre Symphonique de Paris* at the *Théâtre des Champs Élysées.* Visiting America, Mr. Stravinsky conducted the suite at a concert by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, on March 14, 1935. It was performed in Boston under the direction of Dr. Koussevitzky, October 30, 1936.

The suite is scored for three flutes and piccolo, two oboes, English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, harp, and strings.

The composer made his orchestral suite from the ballet "without great difficulty," as he himself has written, "on account of its straightforward plan." Stravinsky expresses his pleasure in conduct-

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ing this music in that it embodies a method of orchestral writing new to him, and easily conveyed to its audience in a first hearing.

Stravinsky dedicates the piece "To the muse of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Peter [Pierre] Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss—a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (*Russischer Musik Verlag,* Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost.

"Tchaikovsky's *'Wiegenlied im Sturm'* constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends. From the succession of Tchaikovskyan melodies that have been drawn upon, of most importance are the Humoresque for piano—used in the splendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha'* [from the Piano Suite, *Op.* 51],

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and the piano piece 'The Peasant Plays the Harmonica' from the 'Children's Album.' "

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."

The indications in the score will give a more detailed idea of the action:

I. Prologue (Storm Lullaby)

(Andante) — A woman carrying her child proceeds through the storm — The fairy spirits appear.

(Allegro) — The spirits pursue the woman — They separate her from her child, and carry him off — Appearance of the Fairy — She approaches the child — She surrounds him with tenderness — She kisses his forehead and vanishes, leaving him alone on the stage.

(Vivace) — Passing peasants find the child abandoned, seek vainly for his mother, and anxiously take him off.

II. A Village Fair

(Tempo giusto) — Peasants dance, musicians play; the young man and his betrothed dance with the rest (Valse, poco più lento) — The musicians and the crowd go off; the betrothed leaves the young man all alone.

(Tempo primo) — The Fairy, disguised as a gypsy, approaches him; she takes his hand, and tells his fortune — She dances (tempo agitato), in-



creasing her spell over the young man — She speaks to him of his love and promises him great happiness — Moved by her words, he begs her to lead him to his betrothed — She does so. (Omitted from the suite.)

III. At the Mill

(Moderato) — The young man, led by the Fairy, reaches the mill, where he finds his betrothed surrounded by her companions, playing round games; the Fairy immediately disappears (Allegretto grazioso).

IV. *Pas de deux*

(Moderato) — Entrance of the young man (Omitted from the suite).
(Adagio) — The young man and his betrothed.
(Variation: Allegretto grazioso) — The betrothed.

(Coda: Presto) — The young man, his betrothed, and her companions — The betrothed goes to put on her wedding veil — The companions follow her, leaving the young man alone.

(*The remainder is omitted from the suite.*)

(Andante non tanto) — The Fairy appears, concealed by a wedding veil; the young man takes her for his betrothed, and approaches her with rapture; the Fairy throws back her veil. The young man, astonished, perceives his mistake; he tries to escape, but in vain; his will yields to the supernatural charm of the Fairy, who will carry him to an eternal existence where, to the strains of her lullaby, she will again give him the kiss — The fairy spirits slowly group themselves across the stage in ranks representing the infinite immensity of azure space. The Fairy and the young man are seen on an elevation — She kisses him.

Stravinsky speaks at length of *"Le Baiser de la Fée"* in *Chroniques de Ma Vie:*



"I was still occupied with the completion of the music of *'Apollon,'* " he writes, "when towards the end of the year previous (1927) I received from Mme. Ida Rubinstein the request to compose the ballet. The painter, Alexandre Benois, who was working in her interests, submitted to me two schemes. One of them pleased me in every way: it was to create a work under the inspiration of the music of Tchaikovsky. My love [*tendresse*] for this composer and the fact that the coming presentations in the month of November would coincide with the 35th anniversary of his death, confirmed my acceptance of this offer. It gave me the opportunity to make a sincere obeisance to the admirable talent of this man.

"As I was free to choose the subject and the scenario of the ballet, I began to examine the literature of the nineteenth century in search of something in the spirit of Tchaikovsky's music. Accordingly, I looked for a great poet whose gentle and sensitive soul, and whose restless and imaginative nature would be in keeping with the character of Tchaikovsky. I thought of Hans Christian Andersen, with whom Tchaikovsky had more than one trait in common. One need only recall the 'Sleeping Beauty,' the 'Nutcracker Suite,' the 'Swan Lake,' the *'Pique Dame,'* and other of his works to realize to what degree the fantastic was dear to him.

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"Turning the pages of Andersen, which were well known to me, I chanced upon a tale which I had completely forgotten, and which seemed to me perfectly suited to my purpose. It was the beautiful tale entitled, 'The Ice Maiden.' From this I borrowed the following plot: a fairy bestows her magic kiss upon a child at birth and separates him from his mother. Twenty years later, at the moment when the young man attains his greatest happiness, she gives him once more the fatal kiss and closes him in her embrace to possess him forever in supreme felicity."*

* But the kiss of the Ice Maiden in Andersen's tale was the dread kiss of frost. "She, the Glacier Queen, the death-dealing, the crushing one, is partly a child of air, partly the mighty ruler of the river; thus she is also able to raise herself to the summit of the snow mountain, where the bold climbers are obliged to hew steps in the ice before they can mount; she sails down the rushing stream on the slender fir twig, and springs from one block to another, with her long, snow-white hair and her blue-green garment fluttering around her and glittering like the water in the deep Swiss lakes.

"To crush and to hold, mine is the power,' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed, but not kissed to death. He is again among men; he keeps the goats on the mountains, and climbs upwards, ever higher, far away from the others, but not from me. He is mine, and I will have him!' "



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SYMPHONY IN C MAJOR

By IGOR STRAVINSKY

Born at Oranienbaum, Russia, near St. Petersburg, June 17, 1882

This Symphony, completed last August in California, was first performed by the Chicago Symphony Orchestra under the composer's direction in a programme of his own music November 7, 9, and 12, 1940. Mr. Stravinsky conducted a performance by the Cincinnati Orchestra, November 22. The title-page of the score bears the following dedication: "This symphony, composed to the Glory of God, is dedicated to the Chicago Symphony Orchestra on the occasion of the Fiftieth Anniversary of its existence." The new symphony bears this inscription in the composer's hand on its last page — "Igor Stravinsky, Beverly Hills, August 19, 1940."

The orchestration calls for three flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

IN THE years 1905–07, Stravinsky, studying with Rimsky-Korsakov, and under the special momentary influence of Glazounov, composed a symphony in E-flat major and dedicated it "to my dear teacher Nicolai Andreievitch Rimsky-Korsakov." It was first performed at St. Petersburg on January 22, 1908, and published in 1914



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as his Opus 1.* Writing another symphony these many years later, the composer has not given it a number. The course of his artistic career through the thirty-three years between the symphony of his student days and his latest work never led him into the symphonic form.

A description of the "Symphony in C major" by Sol Babitz in the current (January) issue of the *Musical Quarterly* is derived from a study of the score previous to its performance — a study in which the writer was aided by the composer explaining his music at the piano:

"The death rattle of the sonata form having been audible for some years, and official obituaries printed, it is rather awkward at this time to have to acknowledge the existence of a master of that form. Having carefully examined the score and listened to it on the piano, one cannot mistake the true proportions of this work, possibly the most serious of the composer's career.

"The impeccable unity of his more picturesque scores in the past may have been prophetic, for in this work 'he has an inexhaustible faculty for presenting his ideas in fresh aspects, yet always logically connected with one another, each growing naturally out of the preceding, and leading as naturally into what follows.'

* Stravinsky conducted his youthful symphony in Chicago, January 22, 1935.

† Ebenezer Prout's appraisal of Beethoven's powers of symphonic development. —S. B.

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"The second subject, in F, is introduced by a grandiose statement of oboe and bassoon, echoed by the strings, and consists in the main part of a quiet *staccatissimo* section, rhythmically alive, which eventually serves as a base for an amiable horn solo (subsidiary subject). (This theme, as well as others, may be reminiscent of Tchaikovsky or Italian opera. Time will prove it reminiscent of Stravinsky alone.) A trill-like note with which the violins have accompanied this section suddenly achieves an identity of its own in a rompish dance which is subdued, after only three bars, by more important subject matter.

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creases until interrupted by a quiet counterpoint of the wood winds which leads into an exact repetition of the first subject. But before the second subject can return, the vigorous chords, which in the Exposition originally followed it, appear. With the now inevitable appearance of the second subject it suddenly becomes apparent that the Recapitulation is a mirror-like reflection of the Exposition; and one is not astonished when the first subject appears to round out the movement. As the tones die away, a series of strong chords brings it to a happy close.

"*Second Movement.* This tender movement may be called an aria. The composer has designated it *Larghetto concertante* and describes it as 'simple, clear, and tranquil.' It opens with a soft, expressive dialogue between the oboe and violins, accompanied occasionally by the 'cellos and violas, *pizzicato.* Later, the flute and clarinet join this group. All instruments take turns, singly and in groups, in carrying the sweetly ornamented melodies. The appearance of thirty-second notes in the *Doppio movimento* fails to disrupt the stately lyricism of this music. Even a trumpet solo fits into the enchanted scene. The main burden of the movement falls to the strings who carry it to the end, the oboe and bassoon playing on for two more bars.

"*Third Movement.* This movement consists of a *minuet, passepied* and *fugue.* In the dances we have a taste of the rhythmic complexity to which the composer has accustomed us in the past. It is an extremely subtle movement, ending on the dominant. The little

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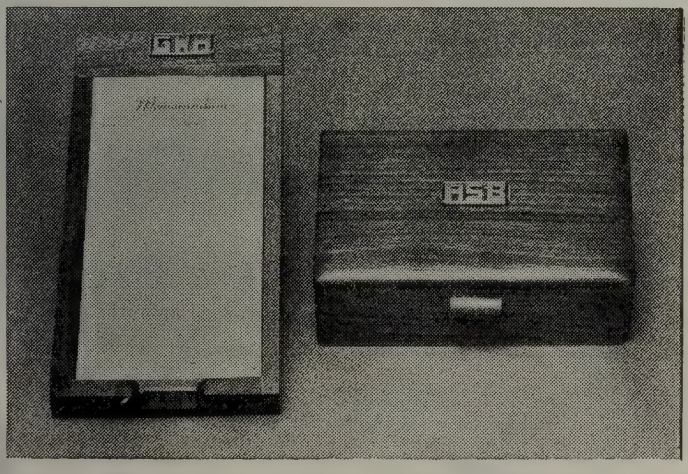
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passepied which follows is a gem of shadowy rhythms. This section the composer describes as 'white music.'

"After a moment's silence the audacious *fugue* in G begins. Discounting the fact that the bars are of unequal length, one can say that the chief entrances are: Trombone on the first bar; horn on the sixth bar; bass instruments on the eleventh bar; oboe and trumpet on the fifteenth bar. From the very start the *fugue* is richly accompanied by rhythmic and melodic counterpoint in the strings and wood winds, the material being derived from earlier parts of the movement. As the voices enter, the *fugue* unfolds in a splendor difficult to describe. Here are inversions, augmentations and diminutions as integrated as those of Bach. Later the parts thin out, some of the voices are concentrated into rhythmic figures. Then, after a beat of silence, a freely developed variant of the *fugue* begins. Henceforth the strings merely accompany, while the winds march on in a contrapuntal union of economy and complexity until a gradual broadening is felt, which finally gives way to the concluding chord in G, which maintains its equilibrium in spite of the presence of an A. A figure from the minuet, played by the flutes, accompanies this chord.

"*Fourth Movement.* The last movement begins with the sustained measures of an *Adagio,* played by the bassoon and brass. This distantly recalls a sketch of the first theme. Then begins the *Allegro,* with the violas playing in unison a sporting energetic theme in the Concerto Grosso style. This leads to an altered version of the first



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subject of the symphony, and a somewhat lyrical atmosphere pervades it momentarily. The same breathlessness observed in the first movement is found here, but in a more determined form. The introductory *Adagio* returns for a few bars and a scale run leads into a *fughetta* for violoncellos and violas on the original theme. The ornamented passages which follow lead again to the *Adagio,* which this time is destined to end the symphony. Its long mediaeval chords give, at first, an impression of inertness; but with each new chord one hears a barely perceptible change. The cumulative effect of these successive chords becomes a conflict between movement and immobility. One becomes conscious of an irresistible procession. The last four chords represent in a concentrated form the harmony of the symphony."

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SYMPHONY NO. 2 IN C MINOR, *Op.* 17

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the Government of Viatka, Russia, May 7, 1840

Tchaikovsky composed his Second Symphony in 1872, and dedicated it to the Imperial Musical Society of Moscow, by whom it was first performed under the direction of Nicholas Rubinstein, February 7, 1873. The first American performance was given in New York by the Symphony Society in 1883. The same orchestra brought the symphony to Boston in the season of 1891–92. The symphony has been performed once at the concerts of the Boston Symphony Orchestra: February 12–13, 1897, when Emil Paur was the conductor.

The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals and strings.

IT WAS in June of 1872 at Kamenka that Tchaikovsky began to write his Second Symphony. He went to Kiev in July and thence to Ussovo, where he visited his invalid pupil Vladimir Shilovsky. There he composed the larger part of his symphony. While putting the finishing touches upon it after his return to Moscow for the autumn season, he wrote to his brother, Modeste (November 14):

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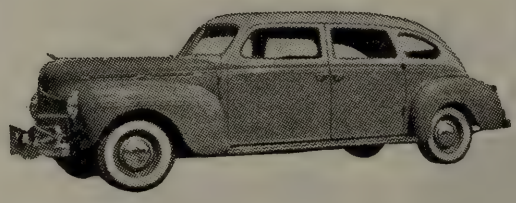
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"Modi, my conscience pricks me. This is my punishment for not having written you for so long. What can I do when the symphony, which is nearing completion, occupies me so entirely that I can think of nothing else? This 'work of genius' (as Kondratiev calls it) will be performed as soon as I can get the parts copied. It seems to me to be my best work, at least as regards correctness of form, a quality for which I have not so far distinguished myself. . . . My quartet has created a sensation in Petersburg."

Applause for his First Quartet, the one containing the now too famous *Andante cantabile,* had gratified him as an expression of popular approval which his self-esteem craved. He had written his First Symphony in 1866; the Symphonic Poem *"Fatum"* in 1868; the Fantasia "Romeo and Juliet" in 1869, and likewise numerous songs and piano pieces. None of these works of the hopeful composer had been a public success.

He had tried his hand at three operas—*"Voyevode," "Undine,"* and *"The Oprichnik,"* the latter completed in the previous spring. The score of *"Undine"* he was shortly to destroy, but not without salvaging two airs and a march. The wedding march used in the last act became the subject of the *Andantino marziale* of the Second Symphony.

Tchaikovsky visited St. Petersburg in the first week of January



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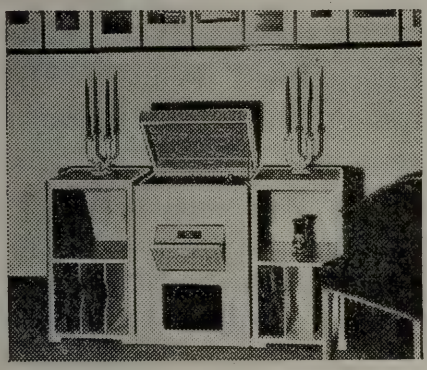
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(1773) and called upon Rimsky-Korsakov with his score under his arm. The Petersburg circle were charmed with the earnest young composer from Moscow. Rimsky-Korsakov and his bride of a few months were particularly enthusiastic, and Mme. Rimsky-Korsakov, who was an excellent pianist, implored him to arrange the Finale for four hands. The enthusiasm of the "Invincible Band" over the Finale in particular was no doubt due to the fact that the composer, by using a Little Russian folksong as the main theme, was leaning definitely in their direction. Vladimir Stassov was of course of the party and Tchaikovsky, who was on the lookout for the subject for a Symphonic Fantasy, asked his advice. Stassov wrote him a week later, strongly advising a descriptive piece on Shakespeare's "The Tempest" as a "worthy pendant to your 'Romeo and Juliet.'" Tchaikovsky was pleased with the idea, but answered Stassov: "I am resolved to suppress my impatience and await a more favorable moment for its commencement." That moment was to come in the autumn following. Just then, he was absorbed in the first performance of his new symphony by Nicholas Rubinstein, which had just taken place. "To confess the truth," he wrote Stassov, "I am not satisfied with the first two movements, but the Finale on the 'Crane' theme has turned out admirably. I will speak to Rubinstein about sending the score; I must

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find out the date of the tenth concert [a repetition had been promised]. I should like to make a few improvements in the orchestration and I must consider how long this will take and whether it will be better to send the score to Nadejda Nicholaevna [Mme. Rimsky-Korsakov, who wished to make the four-hand arrangement], or to wait until after the concert."

The Symphony was duly repeated. The composer was called upon to bow after each movement and presented with a laurel-wreath and a silver goblet. The "Little Russian" Symphony, as it was sometimes called, made its way to St. Petersburg a year later, where it was performed on March 9, 1874, under Napravnik. Again it was applauded, the Finale especially. But the success was less brilliant, less personal. The "Invincible Band" still approved, yet César Cui, as their critic-spokesman, felt at liberty to damn the Symphony in the St. Petersburg *"Viedomosti"* in these plain words:

"The Introduction and first Allegro are very weak; the poverty of Tchaikovsky's invention displays itself every moment. The March in the second movement is rough and commonplace. The Scherzo is neither good nor bad; the Trio is so innocent that it would be almost



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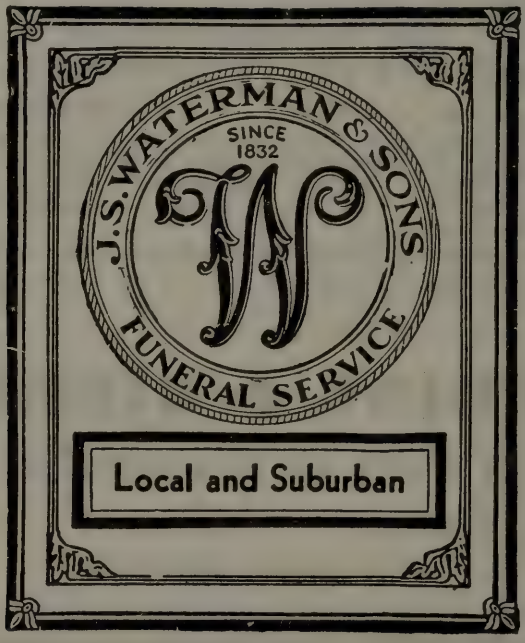
too infantile for a *'Sniegourotchka.'** The best movement is the Finale, and even then the opening is as pompously trivial as the introduction to a *pas de deux,* and the end is beneath all criticism."

Tchaikovsky was not present at this performance. If the adverse criticism burned in his memory with letters of fire, as adverse criticisms sometimes did, he nevertheless did not entirely disagree with Cui. He kept the symphony long in mind as a subject for revision and in Rome, in 1879, having composed his Fourth Symphony, he found time at last to go over his score, which he had sent to his publisher Bessel seven years before, but which had never been published. "If I succeed in working steadily in Rome," he wrote Mme. von Meck from Paris (December 15, 1879), "I shall make a good work out of my immature, mediocre symphony."

On December 30, he wrote his friend from Rome:

"Today I set out to remodel my Second Symphony. It went so well that before lunch I made a rough draft of nearly half the first movement. How I thank the fates that caused Bessel to fail in his contract and never print this score! How much seven years can mean when a man is striving for progress in his work! Is it possible that seven years

* Tchaikovsky's music to the play of Ostrovsky had been performed in Moscow, May 23, 1873.



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hence I shall look upon what I write today as I look now at my music written in 1872? I know it is possible because perfection — the ideal — is boundless, and in seven years I shall not yet be old."

The Second Symphony in its new form was brought out at a concert of the Musical Society in St. Petersburg, February 2, 1881, yet not one of the reviewers noticed that the score had been fundamentally rewritten.

~

The following analysis was made by Felix Borowski for the programmes of the Chicago Symphony Orchestra:

I. *Andante sostenuto,* C minor, 4-4 time. The movement opens with an introduction which occupies sixteen pages of the score, and which begins, after a single *forte* chord for the full orchestra, with a theme for a solo horn.

The bassoon takes it up against a *pizzicato* figure in the violoncellos and double-basses, and it is developed, leading finally through a passage for two unaccompanied horns into the main movement (*Allegro vivo,* C minor, 4-4 time), its principal theme — the folksong "Down by Mother Volga" — being announced, after a few introductory measures in the wood wind, by the strings.

The subject is worked over, and after a *fortissimo* in the full orchestra the second theme enters with the melody in the oboe (other wind instruments accompanying). The violas and violoncellos take up this theme, with the violins playing a counter-melody above them.

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Soon the material of the principal subject is heard, and following it appears a reminiscence of the theme of the Introduction, first in the clarinets and later in the horns. It is with this that the Exposition ends, and the Development, which is not very extensive, opens with a working-out of the first theme. The second subject is not developed at all. The Recapitulation begins with the principal theme scored as at the beginning. The second subject also is scored as in the Exposition, and the material of the principal theme returns, as it had appeared in the first division. The subject of the Introduction also recurs, and it is with this (*Andante sostenuto*) that the movement comes tranquilly to a conclusion.

II. *Andantino marziale, quasi moderato,* E-flat major, 4-4 time. The subject with which this movement opens was taken by Tchaikovsky from a wedding march in the last act of his *"Undine,"* an opera which he had written in 1869 to a text by Count Sollogoub, and which he destroyed four years after it had been completed. Twenty-six measures after this theme has begun, it is succeeded by a second one, the melody of which is set forth by the first violins, *espressivo.*

At the second phrase the bassoons and violoncellos take it up, and the first idea returns in the wind and in the strings, *pizzicato.* This immediately is followed by a third theme, begun by the wood wind and continued by the strings, *pizzicato.* The foregoing material now is developed, the principal theme being that which is used to bring the movement to a conclusion.

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III. Scherzo. *Allegro molto vivace,* C minor, 3-8 time. The principal subject begins in the strings. The second theme follows a descending chromatic passage in the second violins and violas, its material being set forth by the strings, with little interjections in the wood wind. This subject is worked over, after which development the figure of the subject at the opening of the movement recurs. The trio (*l' istesso tempo,* E-flat major, 2-8 time) is introduced by the wood wind and horns. The first violins enter with a counterpoint running in sixteenth notes against the theme; later the counterpoint is transferred to the flutes, with the theme in the strings, *pizzicato.* The material of the first part then returns, and the scherzo concludes with a coda, in which are heard suggestions of the subject of the trio.

IV. Finale. *Moderato assai,* C major, 2-4 time. The main movement is preceded by an Introduction twenty-four measures long, in which the principal subject of the finale is foreshadowed. *Allegro vivo,* C major, 2-4 time. The theme with which the main movement opens in the first violins is a Little Russian folksong, "The Crane." The theme is developed at considerable length and is followed by a more expressive second subject, heard first in the strings, and afterward in the latter, reinforced by the wood wind and horns. The principal theme reappears and is subjected to further development, the second subject also occasionally being interpolated. At the close the first theme is brought forward in the full orchestra, *ff,* in diminution.

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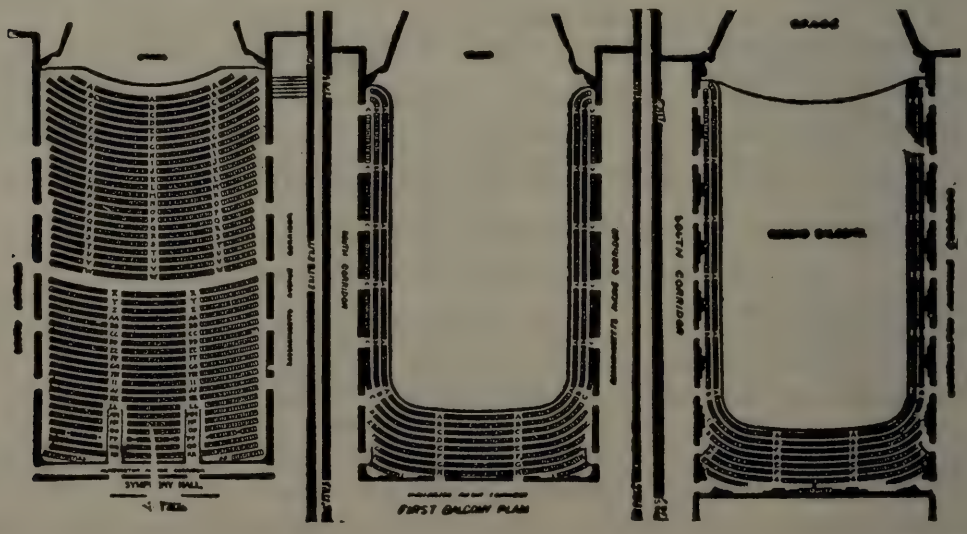
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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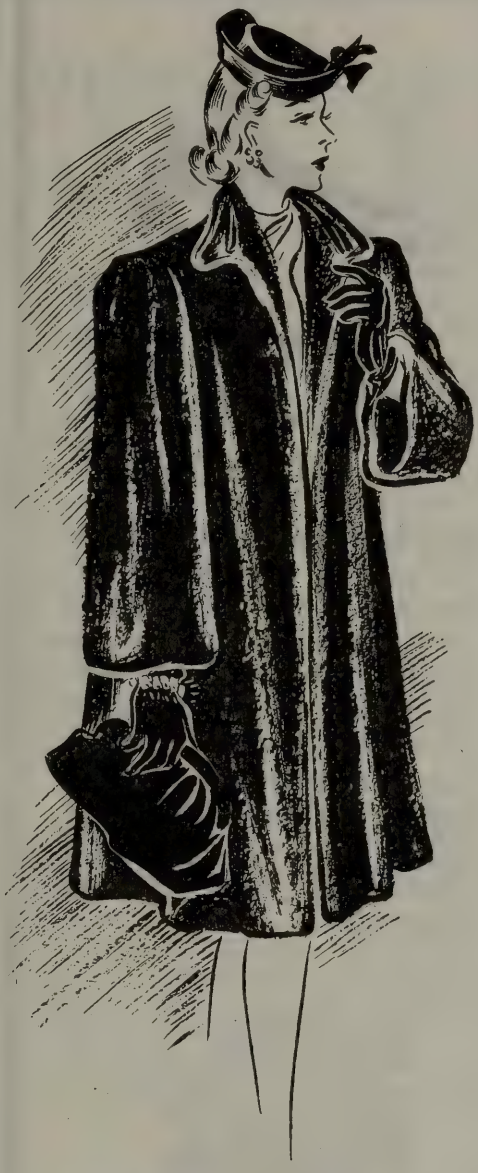
In the First Balcony Gallery there are now on exhibit twenty-two water colors by Forrest Orr, Boston artist and illustrator.

Born in Harpswell, Maine, he was cartoonist for the Portland *Press-Herald* while still a high-school student. He studied at the Art Students' League in New York City under Frank Vincent DuMond, George Bridgeman and Harvey Dunn. He has been an active member of and exhibitor at the Providence Art Club and Water Color Club.

He has illustrated various magazines and books, among his recent work being the illustrations for "Chad Hanna" by Walter D. Edmonds and "A Toast to the King" by Elizabeth Coatsworth.

The water colors now on display are:

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6. Yarmouth, Maine: Royal River.
7. Yarmouth, Maine: The Village.
8. The Androscoggin.
9. "It's been a long cold Spring."
10. The Public Gardens: The White Pond.
11. In and out of Boston Harbor.
12. Tremont and Bromfield Corner.
13. Beacon Street: Winter Twilight.
14. Public Gardens.
15. Public Gardens.
16. Old Atlantic Avenue El.
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19. Georgia.
20. Handy Man.
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In a special exhibit room off the west corridor of the First Balcony are being shown paintings reproducing Nicaraguan pottery designs. This unusual series of drawings by Mr. David Sequeira, better known in Boston perhaps as a musician than as an artist, covers the designs of the Chorotegan culture as developed from pottery which Mr. Sequeira himself excavated in the southern part of Nicaragua.

David Sequeira, concert pianist-composer, artist and archæologist, was born in Nicaragua. After receiving his early education from a private tutor, he came to the United States to complete his academic studies. He became a member of the faculty of the New England Conservatory of Music, where he was a teacher of pianoforte for many years. He resigned this post to go to Spain, where he gave nearly eighty joint concerts with a vocal quartet from the Sistine Chapel of the Vatican. He was decorated by King Alfonso XIII.

He began the study of archæology in order to investigate the pre-Columbian civilization of the Chorotegan Indians of his native country. (The name means "The People Driven Out." The Chorotegas were descendants of the Toltecs of Mexico.)

His collection of some two thousand pieces is the most extensive collection of Nicaraguan archæological objects ever assembled. Through his work in some of the most remote parts of Nicaragua, the history of this ancient civilization in that part of the world has come to light. In his excavations he discovered many musical instruments, made of clay, from which he learned that these Indians used the pentatonic scale; he has recorded in music the legends of these people.

When upon completing his excavations Mr. Sequeira was informed that the laws of his country prohibited the export of archæological remains, he decided to learn to draw and paint in order to copy the beautiful designs on the pottery he had found. Forced to experiment

by the failure of modern paints to correspond to the original coloring, he discovered the materia prima from which the Indians had made their coloring. Perfecting this for use on paper, he began his painting. He has a collection of over three hundred paintings, which have been exhibited in Nicaragua, Paris, New York and Washington.

Mr. Sequeira now lives in New York, where he is devoting his time to the completion of the orchestration of the music which will once more bring to life the exotic and unique rhythms of the Toltec Indians. In addition, he is at work on a book relating to all these subjects.

The impression one receives from the paintings now on exhibit is that of an art filled with a strange ceremonialism — fantastic birds, serpents, jaguars, and monkeys which somewhow seem inspired by a religious fervor. There are also geometric patterns. Mr. Sequeira, spreading his patterns on flat paper and making necessary adjustments for ceramic distortion, follows faithfully the rich colors and the assured delineation of the originals. It is rarely that one sees primitive materials treated in so sensitive and authentic a manner.

The brilliant examples of decorative and religious art, which Sequeira faithfully reproduces, show that the Chorotegas owed much to the Mayas of Northern Central America. Accepting the subject matter of plumed serpents and solar jaguars from their neighbors, while retaining a personal predilection for crocodiles and monkeys, the Chorotegas put the stamp of their style upon all their products. Their purpose was not realism; curiously simplified or elaborated, the animal pictures evoke magic even as they serve as decoration. Some of the drawings in the present exhibit, copying ancient effects, are decidedly modern in atmosphere.

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ELGAR Introduction and Allegro for Strings

DELIUS"Paris: A Night Piece (the Song of a Great City)"

BAX.....Overture to a Picaresque Comedy

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Stanley Chapple was born in London on October 29, 1900. At the age of eight he won a scholarship to the London Academy of Music and there he obtained his musical education. Having conducted performances of light operas from the age of sixteen, he organized a chamber orchestra for the performances of new music — a pioneer venture for that period.

From 1921 he was Assistant Conductor of the British National Opera Company, but his activities were soon concentrated upon symphonic conducting. He appeared regularly as guest conductor of the B.B.C. Orchestra in London since 1923, the year of its founding, and has conducted other British orchestras, notably the London Symphony Orchestra for the regular symphonic series and special Mozart programmes; he has appeared as guest of the Berlin Philharmonic, the Warsaw Philharmonic, and orchestras of Vienna and The Hague.

Mr. Chapple has written several musical textbooks: "Language of Harmony," "Class Way to the Keyboard," and "Principles of Musicianship." His career in London as lecturer at the London Academy of Music was continued when he came to this country. He is on the faculty of the Berkshire Music Center as assistant to Serge Koussevitzky in his class in conducting.

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INTRODUCTION AND ALLEGRO FOR STRINGS, *Op.* 47

By EDWARD ELGAR

Born at Broadheath near Worcester, England, June 2, 1857; died at Worcester, February 23, 1934

The Introduction and Allegro was published in 1905, dedicated "to my friend, Professor S. S. Sanford, Yale University, U. S. A.," and first performed at Queen's Hall, London, March 8, 1905, by the London Symphony Orchestra. The first performance in this country was by the Chicago Symphony Orchestra, March 23, 1906. The first performance in Boston was by the Boston Symphony Orchestra, January 3, 1931, Serge Koussevitzky conducting.

ERNEST NEWMAN, who knew Sir Elgar, has related that the germ for this work occurred to Elgar during a visit to Wales about 1902 "when he was impressed by the sound of distant singing, in which the cadence of a falling third caught his fancy. From the train of thought thus generated, sprang the main theme of the work — the pseudo-Welsh tune. Later on, a song heard in the valley of the Wye reinforced the Welsh impressions, and led to the completion of the work."

The piece is written in the general form of the old concerto grosso, the *concertino* group consisting of a solo string quartet, and the contrasting orchestral *tutti* consisting of the full string orchestra, divided.

"The Introduction (Moderato, 4–4)," according to the analysis by Rosa Newmarch made for the programmes of the B.B.C., "opens with a theme given out simultaneously *fortissimo* by the solo quartet and orchestra. The quartet then starts a subject in the minor which recurs in the *Allegro* in a fuller form and a major key. These two themes are treated for a time, and presently the solo viola introduces an allusion to the melody in the Welsh style. After this broad, expressive *cantilena* the opening theme (*Tempo primo*) is recalled, leading to the close of the Introduction, which is effected by another reference to the Welsh theme.

"The *Allegro* begins with the complete statement of the minor subject mentioned above, which is elaborated at some length before the solo quartet announces the second subject, recognizable by its *staccato* semi-quaver figure. To the development of this succeeds the initial theme of the work, on which a climax is built up. There is some brilliant writing for strings, the second subject of the *Allegro* lending itself well to effective passage-work. After another climax has been worked up, this section dies away very quietly *rallentando*. Instead of a conventional working-out of the thematic material, the composer gives us a *fugato* movement on a new subject (*Allegro*) started by the second violins of the orchestra. This spirited section leads back to the re-entrance of the first subject of the *Allegro*, the *staccato* semi-quaver figure, and the opening theme of the Introduction. After this quartet and orchestra combine to give out a full and emphatic version of the Welsh melody, *molto sostenuto*. The work ends with reminiscences of the first theme of the *Allegro*."

"PARIS, A NIGHT PIECE" ("The Song of a Great City")

By Frederick Delius

Born at Bradford, England, January 29, 1862; died at Grez-sur-Loing, France, June 10, 1934

"Paris: *Ein Nacht Stück* (The Song of a Great City)," as the title in mixed language appears on the score, was composed in the year 1899 and first performed in 1900 at Elberfeld in Germany by Hans Haym. The piece was introduced to England by Sir Thomas Beecham in 1908 and had its first American performance at a concert of the Boston Symphony Orchestra in Boston, November 26, 1909, when Max Fiedler was the conductor. The present performance is the second by this Orchestra.

The score requires three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, six horns, three trumpets, three trombones and tuba, tympani, bass drum, cymbals, triangle, glockenspiel, tambourine, castanets, two harps, and strings.

According to Philip Heseltine, who published a book on his friend, Frederick Delius, in 1923: "There is no programme to the work nor is there any portrayal — scarcely indeed more than a suggestion of external things. For Delius, Paris is not so much the capital city of France as a corner of his own soul, a chapter of his own Memoirs.

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The superficialities of *La Vie Parisienne* have been dealt with by Offenbach the trifler, and Charpentier the vulgarian, with whom Delius would disdain competition." It is easy to agree with Heseltine that Delius, poet of moods, could have approached his subject neither as painter nor tourist. Heseltine may have had in mind in referring to Charpentier that Delius used street cries of Paris in his tone poem as did also Charpentier in "Louise."*

"Paris" is free in form with frequent alterations of tempo, and does not lend itself to analysis. The introduction is an *Adagio* with a song of the oboe, which is to recur at the close of the work. A *Vivace* section follows, and *Adagio con espressione, Allegretto grazioso, Tempo di marcia, Adagio molto, Vivace grazioso, Prestissimo.* There is a climax of great sonority, but the work ends in tranquillity.

Rather than seek for definite sights and sounds in this music we would be far more likely to profit by trying to understand what memories and feelings must have clustered about the word "Paris" in the mind of this most personal of composers.

When he composed his tone poem in 1899, his sojourn in Paris

* Yet it should be borne in mind that even if Delius had been capable of taking a suggestion from such a composer as Charpentier the fact remains that in writing his "Paris" he could not have seen the score of "Louise," which was first produced a year later.

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(1889–1896) was already a memory. When Heseltine wrote of those six years in Paris that "he led a quiet life and got through a prodigious amount of work," it was equivalent to saying that he had reached the happiest period in his life. When the young man of twenty-seven took a flat in the Latin Quarter, he was for the first time in his life entirely free to devote himself to composition in a congenial atmosphere and without contrary family obligations. From his early boyhood Delius had been in conflict with his father, a respectable wool merchant who had migrated from Westphalia to pursue his trade in Bradford, England, and whose determination to make a wool merchant of his son was second only to his absolute opposition to a musical career for him. Delius at twenty-two allowed his father to buy him an orange grove in Florida. It was on the St. John's River, three miles from Jacksonville, the nearest town. There at least he hoped to pursue his creative musical ambitions unmolested. But Delius, gazing (forgetful of his oranges) at a prospect of river and forest far from any human habitation, lacked the contact with his art necessary for growth. He returned to Europe, attended the Conservatory at Leipzig, and at last in 1889 planted himself among the artists of the Parisian Montparnasse with no care in the world but his musical plans.



Clare Delius, in her richly anecdotal "Memories of My Brother," tells of the life which Frederick found when he made his quarters at 33 rue Ducouedic. His associates included August Strindberg, the Swedish dramatist; Gaugin, the painter, and other free-thinking artists. "Romance came early into Fred's life, during those years in the Latin Quarter. I tell the story as it has been told me. It should be narrated, I feel, in the romantic vein, for it opened up for my brother years of devoted comradeship and love. He was astonishingly fortunate, for he found in his wife perhaps the only person in the world who could have given him that perfect sympathy and understanding essential to the complete development of his artistic gifts.

"It was a custom for Fred, Strindberg and his friends to take their meals at a little *crêmerie* presided over by Madame Charlotte in the rue de la Grande Chaumière — an establishment quite devoid of pretensions which could with difficulty have attended to the wants of twelve customers had they arrived all at the same time. Almost immediately opposite there lived a lady artist, a certain Jelka Rosen. At this time she had already made a niche for herself in the artistic world, having been hung in the Salon at the age of seventeen. Looking out of her window each day at the pageant of the streets, she became familiar with the patrons of Madame Charlotte. They were



obviously all friends, and they equally obviously all belonged to the Quarter. One of them — a man who always wore heavy sabots — was an unknown painter called Gaugin. Another was a Polish painter named Slivinsky. A third was the *maître de ballet* of the Folies Bergères. The fourth was a Czech illustrator known as Mucha; a fifth, a young French poet called Leclerc. The sixth, a man somewhat older than his companions, whom she recognised as the Swedish dramatist, August Strindberg; and last of all, a tall, handsome young Englishman.

"Madame Charlotte was kind-hearted, but like most Frenchwomen in her position, though she liked to help a lame dog over a stile, she kept an eye upon the *sous*. Credit — generous credit — was procurable when times were difficult, but it was more easily procurable if one of the applicants could lodge some security. The young French poet, Leclerc, having nothing but his poems, very often, Jelka Rosen noticed, walked up and down the street in front of the *crêmerie*, till one of his friends who was in funds took him inside. Gaugin, who was invariably hard-up, solved his difficulties by hanging his pictures on the walls. At various times Madame Charlotte must have had at her disposal pictures which in after years were to be worth thousands.



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Delius worked busily at operas, tone poems, through these years. He obtained neither performance nor public attention. It was not until 1899, when he was thirty-seven years old, that he was able to profit by hearing his own orchestral music performed. After a concert which he organized in London in that year he hastened to make many improvements in the orchestration of his "Paris."

According to Eric Fenby, the composer's companion and musical amanuensis in his last years: "In 'Paris' he produced a work that was greatly in advance of anything he had written hitherto and proved him a man to be reckoned with . . . how he found himself so suddenly is a mystery. That it was the effect of some strange inner happening or revelation seems the only reasonable explanation one can supply."



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OVERTURE TO A PICARESQUE COMEDY

By Arnold Bax

Born in London, November 6, 1883

This overture was first performed in London by the Hallé Orchestra of Manchester under Sir Hamilton Harty (to whom the score is dedicated) in November, 1931. Sir Hamilton Harty also gave the piece its first American performance at the Hollywood Bowl in the summer of 1933. It was introduced by Bruno Walter at the concerts of the New York Philharmonic-Symphony Society on November 23 of that year.

The orchestration calls for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, tenor drum, bass drum, cymbals, gong, xylophone, rattle, tambourine, glockenspiel, celesta, harp, and strings.

"As to the 'Picaresque Comedy Overture,'" Mr. Bax has written: "this piece does not pretend to be the prelude to any particular play. It is simply a piece of music associated with some such character as D'Artagnan or Cassanova. The listener may make his own choice in the matter."

"Picaresque," according to the Century Dictionary, "pertains to or deals with rogues or picaroons; said of literary productions that deal with the fortunes of rogues or adventurers, and especially of works in Spanish literature about the beginning of the seventeenth century." To particularize further would be to contradict the composer's intentional generalization. "Bax has been identified," wrote Mr. Ferruccio Bonavia, the London correspondent of the *New York Times*, describing the first performance, "with tragic and somewhat gloomy subjects. The new overture shows a change of heart—or perhaps an espect of the composer's talent the existence of which was unsuspected. He can unbend and be quite gracious in his chamber music. But this orchestral work has a spirit that is not only lively, but positively impertinent; thoroughly in keeping with picaresque nature. It shows the stuff from which great comedies in music are made." Mr. Bonavia concluded, "The modern public is most grateful to a composer who can be direct and does not need to preface a page of music with a volume of explanation."

"Over an accompaniment of reiterated chords," writes D. Millar Craig, "the violins in octaves dash in at once with a gay and impudent theme, mirth-provoking in its sense of infectious gaiety. It is vigorously set forth and for a moment lower wood winds and brasses have a gentler form of it, and then another theme appears on bassoon and string basses with a vigorous staccato figure in the upper strings. Singly

and together, and with other shorter figures thrown in from time to time, these two form the opening section, and then a little passage for lower wood winds leads us to a *molto moderato* with a broadly impressive theme for English horn, horns and flute. It is carried on by the first violins and proves to be the prelude to a section in waltz measure with the theme given first to English horns and 'cellos. The violins and celesta break in alone for a moment, and then there is an emphatic trumpet solo before we reach an *allegro commodo* in which the earlier subjects return. They are elaborated with constantly changing interest and variety, and the gaiety of the music here is unmistakable. There are moments of rough strength and of sparkling buoyancy, and then a rushing figure which begins on the basses and mounts upwards, leads back to the waltz measure, more forcibly than at first. It is again that rushing upward figure which heralds the boisterous close of the Overture."

The following compositions of Arnold Bax have been performed at the concerts of the Boston Symphony Orchestra:—

1920. December 17, "In the Faery Hills." (Conductor, Pierre Monteux.)
1922. December 15, "November Woods."
1925. April 17, "The Garden of Fand." (Conductor, Serge Koussevitzky.)
1927. December 16, Symphony No. 1 in E-flat minor.



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1933. April 13, Symphony No. 2, E minor and C.
1935. January 18, "The Garden of Fand." (Conductor, Adrian Boult.)

ENTR'ACTE

CONVERSATIONS WITH DELIUS

A REMARKABLE and intimate picture of Frederick Delius the invalid and recluse at Grez-sur-Loing is given by Eric Fenby in a book which faithfully records an unparalleled relation of a young artist in selfless service to a revered and failing one.* Fenby, holding the music of Delius in the greatest esteem, crossed from England to the composer's villa in France in the hope that he might find some way to capture in notation new music from Delius, whose imagination and creative energies had survived the ability of the blind and paralyzed invalid to put a single note upon paper.

Young Fenby arrived in Grez-sur-Loing on an October morning in 1928 and remained until 1933. No one but a zealot with an ardor

* "Delius as I knew Him," by Eric Fenby, G. Bell & Sons, London, 1937.

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for self-abnegation could have accomplished what had first seemed an impossibility: the recording in full notation of a number of scores for large orchestra from verbal dictation. Needless to say, the aging composer, stricken helpless before his time, eagerly embraced this opportunity to continue to compose.

Fenby learned to take his place in that strange household where the patient and devoted wife of Delius gave her life to making bearable his last years. Like Mrs. Delius, Fenby stood ready at every moment to ease the composer's discomforts, indulge his moods, and in long conversations moderate any personal expression of opinion which might anger and upset him. The relation was musically congenial, but could easily have become estranged on other subjects. For example, the idealism of Fenby had led him to embrace Roman Catholicism with complete acceptance, while Delius remained a Nietzschean and a complete cynic, always ready to taunt his friend with barbed remarks. "Frederick Delius," wrote Fenby, "was a man of whom Nietzsche would have said, 'Here is one of the great despisers.' " Fenby avoided religious topics, but sometimes they would creep in, and at other times Delius was not to be kept off a provocative fling which was on his mind.

"We had been talking about Haydn, and I had said that I thought

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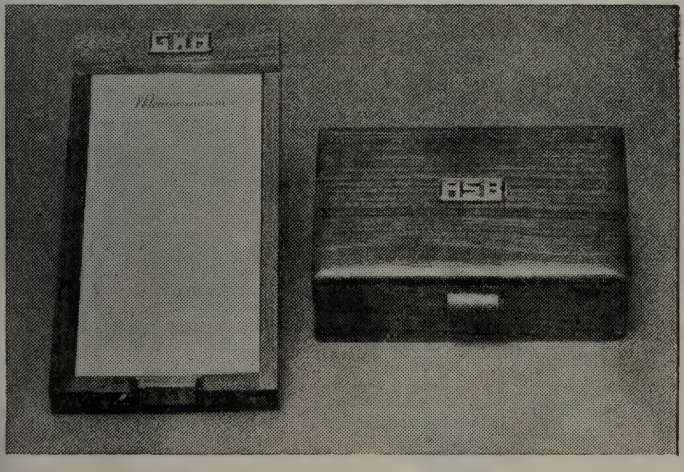
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he was a much greater composer than most musicians seemed to admit; that I was most anxious to hear a performance of his 'Creation.' I had seen the score, and been so amazed by the many modern touches in the instrumentation that I had laughed with delight. 'There is one enchanting passage, Delius,' said I, 'that always makes me wish that I had known old Haydn every time I think of it. It goes, 'And God created great whales, and every . . .' 'God?' interrupted Delius. 'God? I don't know Him!' This was not all. Shortly afterwards, during another evening walk, apropos of something we were discussing, he said, 'Given a young composer of genius, the surest way to ruin him is to make a Christian of him. He will end up by being a second Perosi. Look at Elgar. He might have been a great composer if he had thrown all that religious paraphernalia overboard. "Gerontius" is a nauseating work, and, of course, tremendously influenced by "Parsifal."' I made no comment on either of these occasions.

"Again, after he had been particularly pleased with the quickness with which I had taken down some music, he hinted that he was really very disappointed in me. It was a pity that I was 'one of the weaklings.'*

* Referring no doubt to the "weaklings" in his Pagan Requiem who, filled with woe and fear, drugged themselves with dreams and golden visions, and built themselves a house of lies to live in.



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"The climax, when it did come, burst over me like a thunderclap. Robert Nichols had been paying Delius a visit, and there had been a great deal of talk about Nietzsche between the two in the garden on the day on which Nichols had left. I had kept silent. That evening, when we were alone, without the slightest warning, Delius turned on me like a lion: 'Eric, I've been thinking. The sooner you get rid of all this Christian humbug the better. The whole traditional conception of life is false. Throw those great Christian blinkers away, and look around you and stand on your own feet and be a man. We are all sent into this world, we know not how and we know not why. We each have our own individualities, our own particular and varying natures, and our job is to find ourselves at all costs. Never be afraid of being yourself in spite of everything and everybody. Be yourself, and don't trouble if it hurts anybody else. They'll soon get over it. That is the supreme test of a man — his ability to stand on his own. Look to yourself, and don't narrow and hedge in your life with conventional behaviour and all these silly moral restrictions that are the stupid invention

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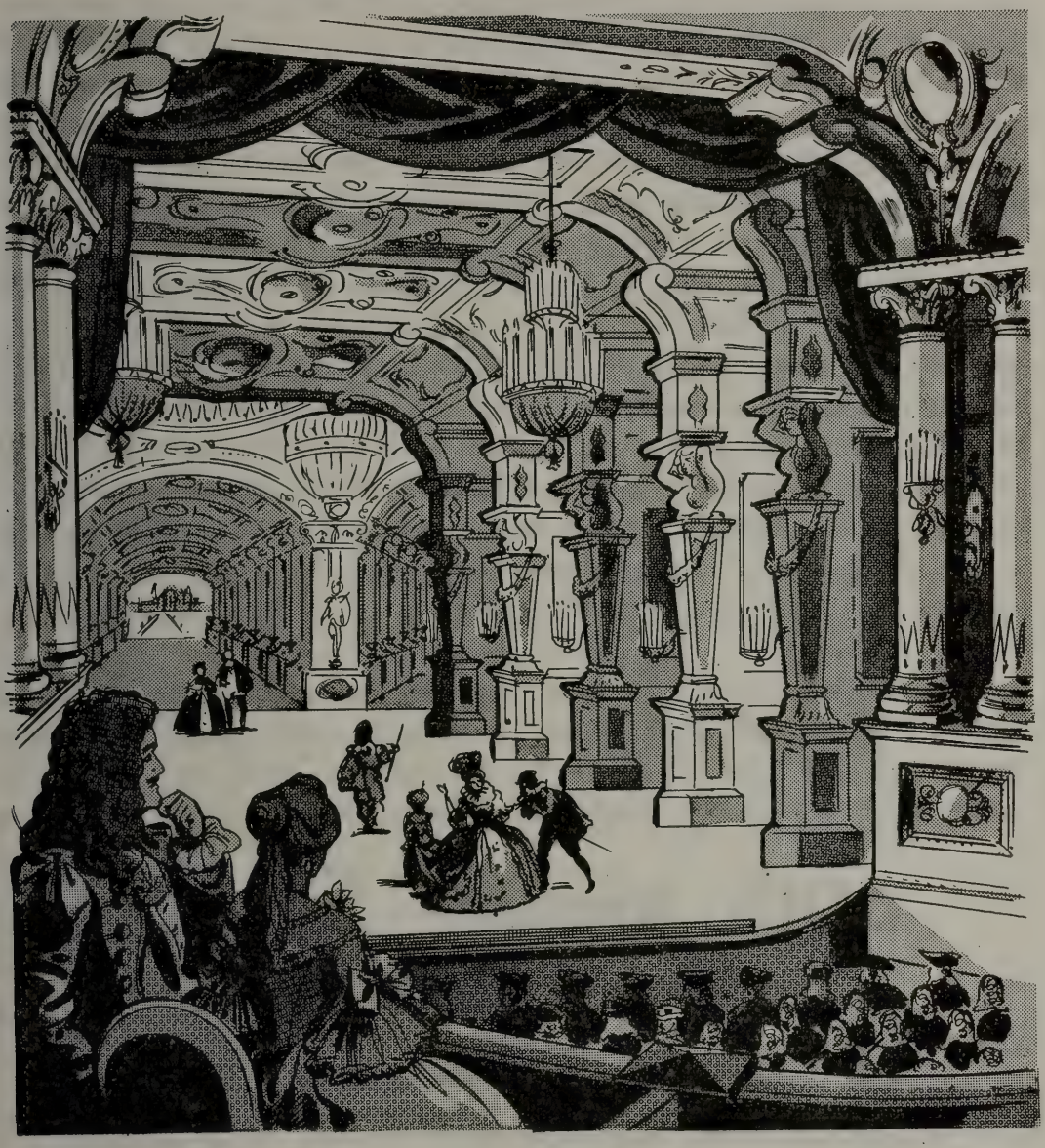
In passing thru the star-scattered season we pause with appreciation to reflect on the vast amount of tenderness that is being symbolized by gifts of enduring quality . . . beautiful jewels, rich table sterling and objects of decor.

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of priests. Sex plays a tremendous part in life. It is terrible to think that we have come into this world by some despicable physical act. Don't believe all the tommy-rot priests tell you; learn and prove everything by your own experience. Do things and find things out for yourself, and don't be frightened of making a fool of yourself. If an unmarried girl came to me and said she had had a child, I should say, 'My girl, you have done well.' Take Christianity. Jesus was a beautiful character — if He ever existed — but if He was the Son of God, whatever that may mean, there was no merit whatever in His perfection, for in that He was God He set up an impossible ideal for man to imitate. I am inclined to think, along with Brandes, that the whole thing is a myth, like William Tell. One thing is certain — that English music will never be any good till they get rid of Jesus. Humanity is incredible. It will believe anything, anything to escape reality. We shall probably find in the end that man is no more than a mere vegetable. The whole system of things as we know it is a vast speculation. Tell me, what Catholic ever wrote a piece of music worth hearing?"

" 'But, Delius,' said I, 'what about that romantic thing that sprang from the very heart of the Catholic Church — plainsong? When it is unaccompanied and sung with understanding, as it so rarely is, it

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never fails to move me. For me its power to move is almost as mysterious as the very nature of music itself.'

" 'I see no mystery in it,' replied Delius emphatically, 'just dullness; and you are evading my question.'

" 'Well, consider Palestrina and Vittoria, two of my favorite composers and both devout Catholics,' I pleaded. 'You must admit that a motet like Palestrina's *Laudate Dominum* is an astounding piece of music.'

" 'What! Do you call theirs fine music? You should have said mathematics,' he snapped.

" 'I grant you, Delius, that these two composers have been the cause of more musical snobbery than all the rest of them put together. I have heard people go into raptures over modern performances of Palestrina, when they should have been either helpless under the seats with laughter or completely distracted. I admit that there are times when both Palestrina and Vittoria can be as dull as old Bach.'

" 'And don't I know it!' put in Delius, with something of a sneer in his tone.

" 'I'm speaking of their inspired pages, not when they functioned as mere craftsmen without having anything vital to say,' I continued.

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" 'No, my boy, it's no use,' concluded Delius, 'you'll never convince me that music will be any good until it gets rid of the Jesus element. That has paralyzed music all along.' "

On the following Christmas Delius presented his young friend with a copy of *"Also Sprach Zarathustra,"* "with which," writes Fenby, "I did not get along very well."

Sensing disagreement by Fenby's failure to respond to his goading remarks, Delius would sometimes take undue advantage by laying for him. "Every time I went down to lunch or supper I was always in danger of heavy bombardment. If, during the reading of the day, he found anything that he could shoot against me, he would ask his man to give him the signal on my entrance to the room, and open fire before I had passed through the door." Once he confronted him by this broadside: " 'In 1755 there was an earthquake in Lisbon. Thirty-thousand people were destroyed in a few minutes! How do you reconcile that with your loving God who is supposed to mark the fall of every sparrow?'

" 'I know, Delius, it is very hard; very hard indeed to understand the meaning of these things,' I replied quietly.

" 'Then why do you believe as you do?' he questioned severely.

"It was now time to unload myself of a shot that always exasperated and silenced him, a remark made by Dr. Johnson; when 'talking of those who deny the truth of Christianity,' he said, 'it is always easy to be on the negative side.'

" 'Damn Dr. Johnson!' he would say, and, clutching his breast, wriggle from side to side in his anger, and invariably would mutter something about the man's intelligence being 'sadly overrated.' I dreaded these encounters, for they always unsettled him until he had slept them off.

"That was the man as I knew him — hard, stern, proud, cynical, godless, completely self-absorbed — the man Frederick Delius."

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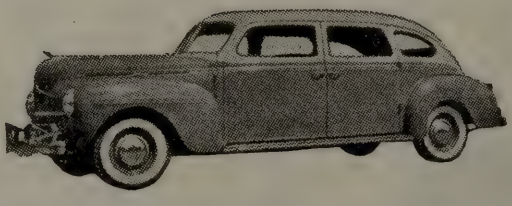
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The most recent performances at the Friday and Saturday concerts of this orchestra were November 10–11, 1939.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and



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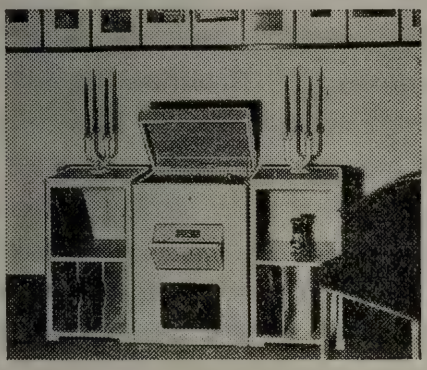
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immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Kalbeck was convinced that the symphony seriously threatened the reputation of Brahms. The composer cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

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Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuccessful efforts were made by the audience to obtain a repetition of the third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin "Vossische Zeitung" (October 5, 1933) that the symphony "brought little applause." There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May, "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predeces-

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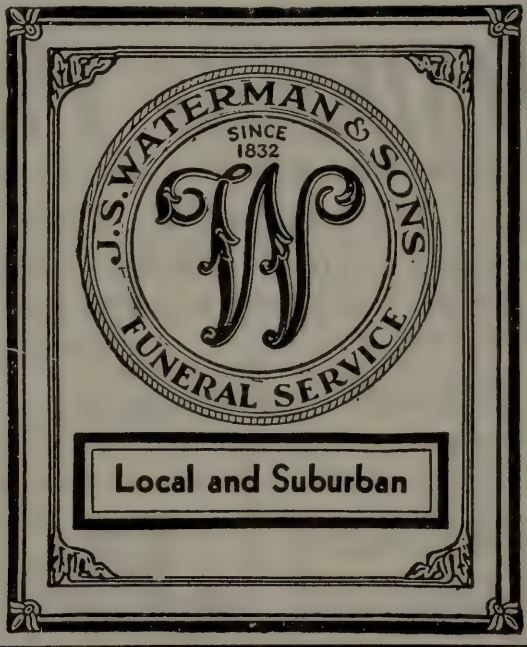
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sors," took at once to the Fourth, and the critic Vogl smiled upon the finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native son, and the critic Josef Sittard of that city praised the symphony as "of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the



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once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante*

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moderato with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wise men of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the "Jupiter" Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

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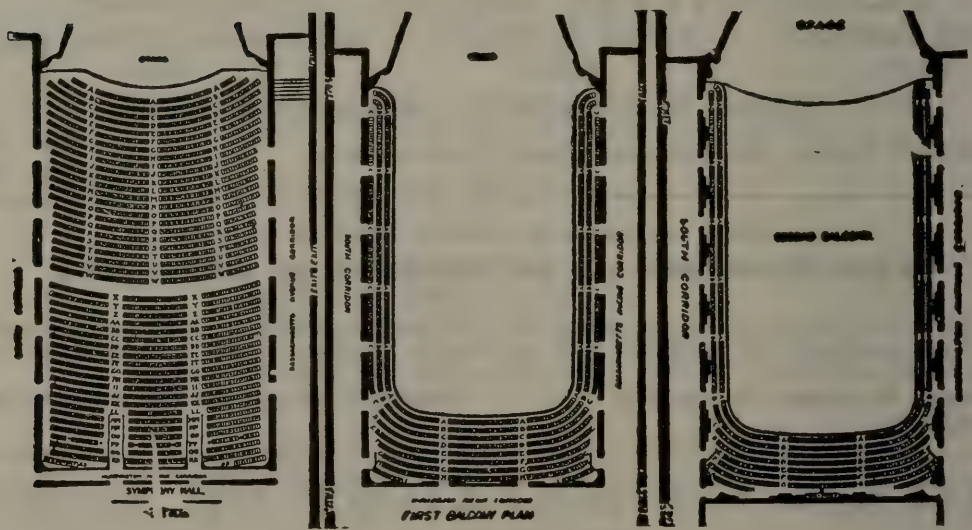
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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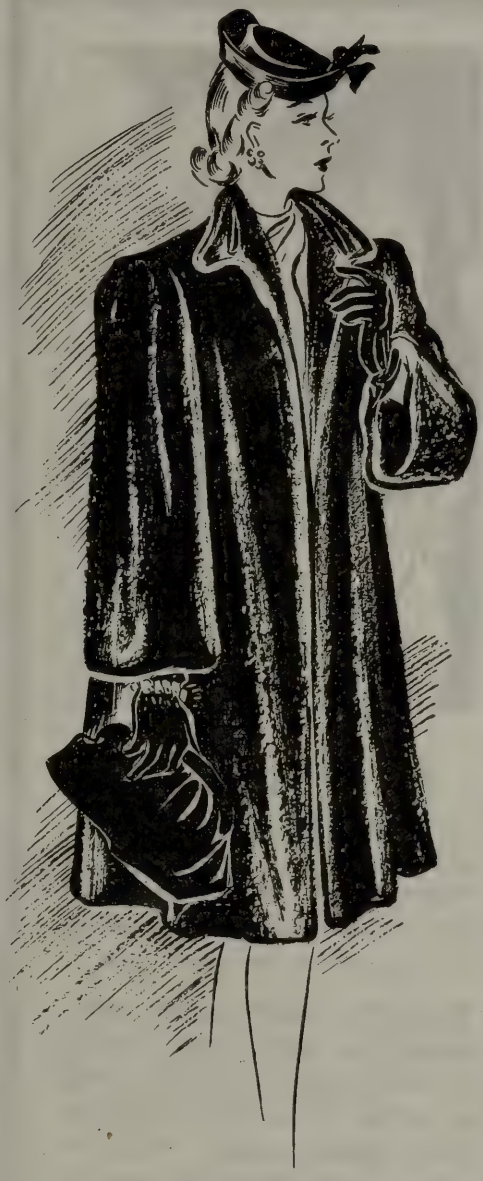
Review in the *New York Herald-Tribune*
January 27

By JEROME D. BOHM

The need for a first-rate disk version of Brahms' Fourth Symphony in E minor has finally been filled by Victor with publication of the Boston Symphony's performance under Serge Koussevitzky's direction. From the mechanical aspect this ranks with the finest accomplishments. The gorgeous tone of the orchestra has been captured with rare felicity. Not often are dynamic values so carefully and accurately preserved in recordings as they have been here. Great tonal volume has been achieved without loss of quality and the disk surfaces are remarkably smooth.

Mr. Koussevitzky's interpretation is a compelling one. His pacing is just, and he brings to his conception both the sensitivity and vitality needed to convey Brahms' ideas veraciously. If the first movement of this symphony contains less treasurable thematic material than the previous three, the final Passacaglia is indubitably Brahms' greatest single movement. Brahms was always at his best in the variation form, and here his metamorphoses of his superb theme reveal the imaginative and technical facets of his art at their peak. The third movement is planned on a vaster scale than the corresponding movements in the other three symphonies and its humor has a Shakespearean quality never before or after encountered in Brahms' music.

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Charles J. Connick, born in 1875 in Springboro, near Pittsburgh, first entered that city one evening in 1882, an excited and scared country boy of seven, holding his father's hand, and asking questions. He had lived on the wrong side of the railroad, and knew switchmen and signals; so the great colored lights above doorways and in store windows dazzled him with apprehensions and assurances.

His father heartily agreed that somber reds meant danger when they marked saloons, sources of all wickedness, and that the more brilliant oranges, greens and blues of drugstores, with singing fountains, were signs of kindness and goodness. Throughout his stay of twenty years or more in Pittsburgh, he was a country boy who delighted in the hills and ravines not quite covered by the growing city.

Always drawing and painting, he entered the world of art for pay at the age of eighteen as a sort of sub-apprentice-illustrator on the *Pittsburgh Press.* Once, when covering an athletic meet, he was captured by a lonesome stained glass artist who revealed to him the glory of broken prismatic color in flickering gaslight one summer night, and he became an apprentice in Rudy Brothers' stained glass shop.

He never lost that first vision of

glass fragments scattered over work benches touched with rays of uncertain light, and he became an ardent devotee of the fascinating region he calls *color in light,* which he introduces and celebrates enthusiastically in his book *"Adventures in Light and Color."*

Since he established his Boston shop, after studies of the craft in Europe, the honors that have been conferred upon him by Princeton, Boston University, and the American Institute of Architects, are particularly gratifying to him, because if they mean anything, they surely mean that the art of stained glass may some day cease to be a lost art in America.

His windows are unique in their adherence to ancient glassmen's techniques and principles, and although conservative architects call them *too modern,* others say that they enrich walls of all architectural types as though they had grown there.

Perhaps his most famous windows are in Princeton (Princeton University Chapel), New York (Cathedral of Saint John the Divine and Church of Saint Vincent Ferrer), San Francisco (Grace Cathedral and Chapel of Grace, Saint Dominic's Church, and the Star of the Sea Church), and Paris (American Church); but the opportunity to develop, during one period of time, a great symphonic series of windows to control the vibrant light and color of one lofty interior, was given him in Pittsburgh, the city he calls his home town. So the Heinz Memorial Chapel of the University of Pittsburgh may be called his favorite "Playground for the Sun."

He is proud of his work in The Church of Our Saviour, Longwood; All Saints' Church and The First Parish Church, Brookline; Emanuel Church, the Robinson Memorial Chapel of Boston University, and the Church of Saint John the Evangelist, Boston; Church of Our Lady of Lourdes, Jamaica Plain. Soon he will place in the First Baptist Church, Malden, two great windows now nearing completion in his Harcourt Street studio-workshop.

In the First Balcony Gallery there is to be seen an exhibit of Mr. Connick's works.

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SATURDAY EVENING, FEBRUARY 1, *at* 8:15 *o'clock*

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HANDEL.....“Fireworks Music”

I. Overture
II. La Paix (largo alla Siciliana)
III. La Réjouissance

(*First performance at these concerts*)

BOSMANS.....Concertstück for Violin and Orchestra

(*First performance at these concerts*)

PISTON.....Concerto for Violin and Orchestra

I. Allegro energico
II. Andantino molto tranquillo
III. Allegro con spirito

(*First performance at these concerts*)

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BRAHMS.....Quartet for Piano and Strings in G minor, *Op.* 25
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FIREWORK MUSIC

By GEORGE FRIDERIC HANDEL

Born in Halle, Saxony, February 23, 1685; died in London, April 14, 1759

The "Firework Music" was composed in 1749. The scheduled first performance took place on April 27 of that year in the Green Park, London, although there had been a public rehearsal in the Vauxhall Gardens on April 21.

Handel labelled his manuscript merely "Concerto," but when the music was published by subscription under the edition of Samuel Arnold in 1786, it was entitled "The Musick for the Royal Fireworks." In this edition the movements were merely entitled: Ouverture, Bourrée, Largo alla Siciliana, Allegro, Minuets I and II. (The Minuets are omitted in the present performance. The edition of Max Seiffert is used.)

In the edition of Chrysander made for the Handel Gesellschaft in 1886, the Suite is entitled "Firework Music" and the occasional titles appear *"La Paix"* for the largo, and *"La Réjouissance"* for the following allegro. The instrumentation indicates three trumpet parts with three players to each part, three horn parts with three to each, three oboe parts with twelve, eight, and four players respectively; two bassoon parts with eight and four for each, tympani with three players, and contra-bassoon. The latter part was originally scored for the serpent, when Handel called upon that unfamiliar instrument for probably the only time in his life.* This would account for a wind band of fifty-eight players in the original

* It is told that when Handel first heard the tones of the Serpent he asked: "What the devil be that?" "A new instrument, called the Serpent." "Aye," answered Handel, "but not the Serpent that seduced Eve."

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performance (according to the account in the *Gentlemen's Magazine* there were a hundred players at Vauxhall; Rolland states that there were "about a hundred" at the performance of April 27). Handel later added to his score string instruments for indoor uses. These are written in with the double reed parts in both editions.

THE Peace of Aix-la-Chapelle, which ended the war for the Austrian succession on October 7, 1748, moved the British Government to announce a monster display of fireworks in London. Among verbal glorifications of victorious Britain, one finds an ironic remark in a letter from Horace Walpole to Horace Mann which would indicate that England did not always make the most of her peace treaties and may have been moved to cover up weak strategy in this one by dazzling the populace with a public display. "We are in general so pleased with the peace," wrote Walpole, "that I cannot help being struck with a passage that I read lately in Pasquier, an old French author, who says that 'in the time of Francis I the French used to call their creditors *"Des Anglois"* from the facility with which the English gave credit to them in all treaties, though they had broken so many.' "

Fireworks in the England of 1749 were a novelty sufficient to create enormous anticipation when a display on such a scale was announced. The exhibition was to be given in the Green Park opposite the Royal Library. The Chevalier Servandoni, a famous architect and stage designer, who had put on a pageant for an operatic performance at Stuttgart with four hundred horses, and who was the designer of the façade of St. Sulpice in Paris, was engaged to plan and supervise the erection of a huge "machine," so called, in the semblance of a Doric temple. The structure was one hundred feet high in the center and had wings on the right and left, each four hundred and ten feet long. There was a special platform for the band. The Chevalier designed a great figure of Peace attended by Neptune and Mars, and a giant likeness of King George handing out Peace to Britannia. A great "sun" was to surmount all and light the heavens. Handel, as Composer to the Chapel Royal, was engaged to compose music appropriate for this demonstration of public rejoicing. Although the display was to be given on April 27, 1749, it was ordered as early as the previous November. The anticipation of the event was so high that it was a topic of conversation for months. Lady Jane Coke wrote to Mrs. Eyre in December of 1748, "that she was tired of hearing about fireworks which might damage the houses on St. James Street and break the windows in the Queen's Library." Although the structure was not completed until the day before the festivity, Handel with his usual expedition had his score ready in good time and a public rehearsal of it was held at Vauxhall Gardens six days earlier, Friday, April 21. The admission fee (according to the *Gentlemen's Magazine)* was nine shillings

and sixpence, a figure which has been questioned as improbably high. A gathering audience of twelve thousand persons resulted in a traffic congestion more remarkable two centuries ago than it would be now. "So great a resort," said the *Gentlemen's Magazine,* "occasioned such a stoppage on London Bridge that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle ensued in which some gentlemen were wounded."

The celebration in the Green Park drew an even greater stampede of people. Horace Walpole describes the occasion in the letter already mentioned:

"The next day were the fireworks, which by no means answered the expense, the length of preparation, and the expectation that had been raised: indeed, for a week before, the town was like a country fair, the streets filled from morning to night, scaffolds building wherever you could or could not see, and coaches in the park and on every house, the guards, and the machine itself, which was very beautiful, was all that was worth seeing.

"The King, the Duke, and Princess Emily saw it from the Library, with their courts: the Prince and Princess [of Wales], with their children, from Lady Middlesex's; no place being provided for them, nor any invitation given to the Library. The Lords and Commons had had galleries built for them and the chief citizens along the rails of the

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Mall: the Lords had four tickets apiece, and each Commoner at first, but two, till the Speaker bounced and obtained a third."

According to the account in the *Gentlemen's Magazine,* after "a grand overture on wind instruments composed by Mr. Handel, a signal was given for the commencement of the fireworks which opened by a Royal Salute of 101 brass ordnance, viz. 71 six-pounders, 20 twelve-pounders, and 10 twenty-four pounders."

The illumination then began, Handel's successive movements presumably accompanying certain high points of the programme, but Mr. Walpole was unimpressed:

"The rockets, and whatever was thrown up into the air, succeeded mighty well; but the wheels, and all that was to compose the principal part, were pitiful and ill-conducted, with no changes of colored fires and shapes: the illumination was mean, and lighted so slowly that scarce anybody had patience to wait the finishing and then, what contributed to the awkardness of the whole, was the right pavilion catching fire and being burnt down in the middle of the show."

Newman Flower in his life of Handel conjures up the scene with more graphic vividness, if with less authority than Mr. Walpole:

"The music ceased. The crowd, splayed like a black carpet in the

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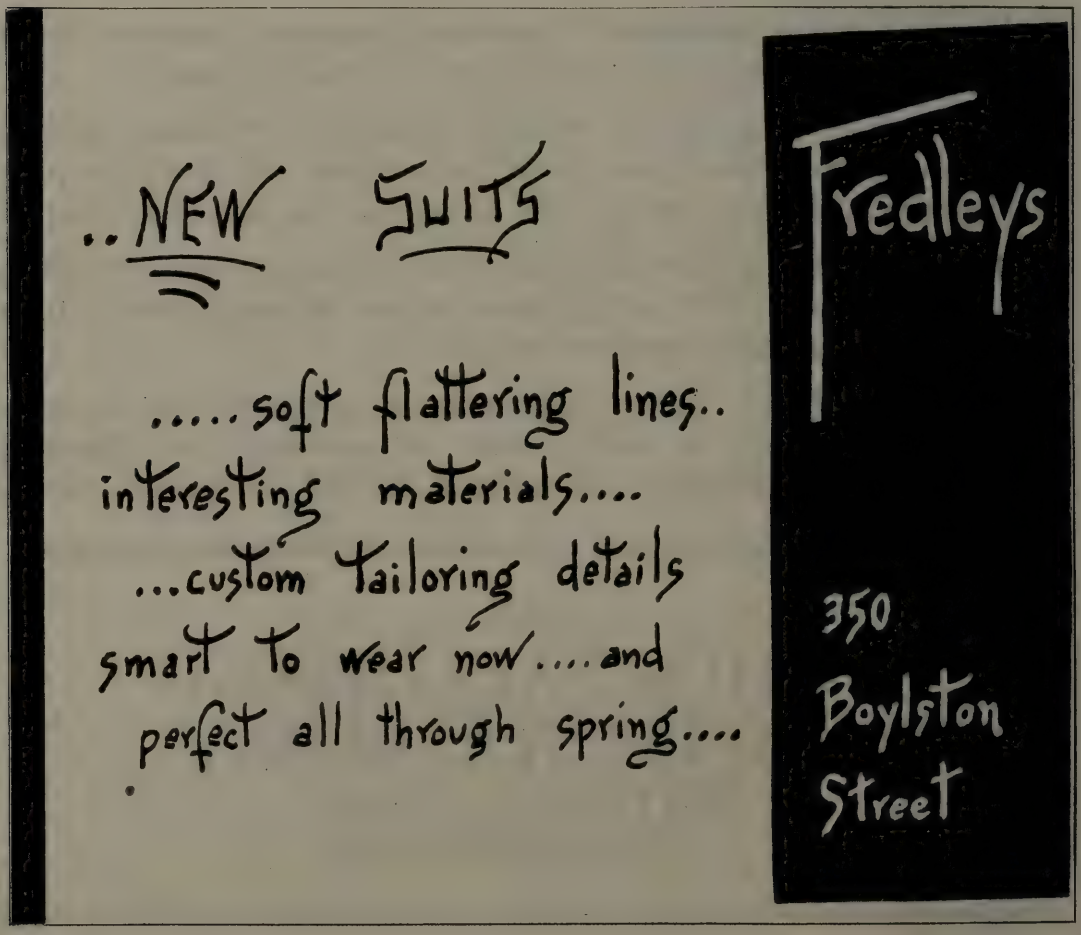
flare of the lights, roared . . . a rocket stole up, exploded, drifted away in sparks. A surge of excitement spread with a dull muffled murmur over the crowd. It was the signal for the fireworks, and the hundred and one little brass cannon roared in unison.

"But the fireworks were muddled. They went off in fits and starts. The giant sun alone blazed nobly from the head of the pole. Little serpents of flame clambered up the staging, fizzled and spluttered and went out. Men climbed like monkeys with torches, and lit things, lit them again. Thus hours passed with fitful display, followed by intervals of irritating failure.

"Then came the climax. The great building was set on fire; in a few minutes it was a mass of beating, roaring flame. The crowd began to stampede, to shout, to hustle. Women were trodden down, and the heat grew terrific. George giving Peace to Britannia dropped, with his head aflame, into a cauldron of fire. It was ignoble, humiliating."*

The Chevalier Servandoni was so frantic at this disastrous miscarriage of six months' planning that he drew his sword upon the

* Horace Walpole summed up the affair: "Very little mischief was done, and but two persons killed: at Paris, there were forty killed and near three hundred wounded, by a dispute between the French and Italians in the management, who, quarreling for precedence in lighting the fires, both lighted at once and blew up the whole. Our mob was extremely tranquil, and very unlike those I remember in my father's time, when it was a measure in the opposition to work up everything to mischief, the Excise and the French Players, the Convention and the Gin Act."



Duke Montague, the Master of the Ordnance, was arrested, and not released until the following day.

The only feature of the entire show which had come off to the general satisfaction was the music. Mr. Handel was indeed the man of the hour. This music was repeated in the following month at the insistence of its composer in a programme of his own music for the benefit of the newly founded Foundling Hospital. Such was the popular and financial success of this concert that he was shortly appointed a "Governor and Guardian of the Hospital."

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By HENRIETTE BOSMANS

Born at Amsterdam, Holland, December 6, 1895

The Concert Piece of Miss Bosmans is dated 1934. It was first performed in 1935 by Louis Zimmerman, Concertmaster of the Concertgebouw Orchestra at Amsterdam, Willem Mengelberg conducting. It was first heard in this country when Ruth Posselt played it with the National Orchestral Association, Leon Barzin conducting, in Hartford and New York (the New York performance was on March 18, 1940). It was performed by the Cincinnati Orchestra, also with Miss Posselt as soloist, October 18, 1940.

HENRI BOSMANS, the father of Miss Bosmans, was a violoncellist; her mother (née Benedict), was a pianist and her first teacher. Henriette Bosmans studied later with Willem Pijper. She has appeared frequently in Europe as a piano virtuoso. According to H. E. Enthoven of Baarn (in the new supplement of Grove's Dictionary), her "early compositions show a neo-romantic character, but later her style became more modern without losing that strong musical feeling always apparent in her work."

She has written a Violin Sonata (1918); a 'Cello Sonata (1919); a Pianoforte Trio (1921); two 'Cello Concertos (1922, 1924); a *Poème* for 'Cello and Orchestra (1926); a Piano Concertino (1929); a String Quartet (1929); a Concert Piece for Flute and Chamber Orchestra (1932); the Concert Piece for Violin and Orchestra (1934), and "Belsazar" for alto voice and orchestra (1938). She has also composed some songs.



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The following analysis of the Concert Piece was made by Thomas G. Heller for the programme notes of the Cincinnati Symphony Orchestra:

A Concert Piece is usually a modified form of concerto. The present work is in a single movement and is comparatively unorthodox in form. It begins, *maestoso,* in octaves for the entire orchestra with a rather rude and powerful theme, characterized especially by its use of the augmented second — which gives to it a somewhat Oriental character. After this has been stormily stated and has died away, there is a tranquil section in which the violin muses upon the intervals of this theme. At the end it breaks into a cadenza. Soon thereafter the violin launches into the real main theme, *allegro con fuoco.* It is a sweeping, dashing subject, developed at some length. The second theme is much slower and is a tender song in the middle register of the violin over a simple, wavering string accompaniment. The full orchestra returns to the main theme, winging it to a wild development against shouting brasses. This section ends abruptly, and is followed by an impassioned play by the violin upon phrases of the first theme. Still another song is introduced for the soloist in the upper register, softly and expressively. The first violins take over this melody against more elaborate accompaniment by the soloist. After some further working-out comes the middle section of the Concert Piece. This is a sustained and somewhat mournful melody for the solo-violin, against a simple accompaniment. Little by little it rises chromatically, but always broadly. Mysterious phrases of the violin are projected against a persistent figure of clarinets and lower strings. This rises to an impassioned summit, after which the violins take over the melody of the section. A cadenza and a very rapid, scherzo-like section serve as transition back to the main material of the piece, which is treated very much as before. The figure of the opening measures now returns on the lower strings of the solo-instrument against rude orchestral chords, and then bursts forth once more in octaves for full orchestra. The main theme is now given to the soloist in the major, and rushes toward a turbulent conclusion in octaves for the full orchestra.



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By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Concerto had its first performance at the concerts of the National Orchestral Association, Leon Barzin conducting, in Carnegie Hall, New York, March 18, 1940. Ruth Posselt was the soloist.

The Concerto requires two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, tympani (snare drum, bass drum, cymbals, tambourine, triangle, in the last movement only), and strings.

WALTER PISTON composed his violin concerto for Miss Posselt in the summer of 1939. The composer has outlined the three movements as follows:

I. Allegro energico 3-4 in sonata form — tonality D major.
First theme appears in solo violin after introductory chords. Theme composed of two elements, one broad and lyric, the other rhythmic.
Second theme quiet, simple, first accompanied by muted strings.
Development of the two elements of theme one.
Recapitulation regular.
Coda in faster tempo.

II. Andantino molto tranquillo 4-4 — tonality F minor.
Introduction, presenting the theme as flute solo.
Three variations of this theme.
Recapitulation of the theme — solo violin muted.

III. Allegro con spirito 2-4 — Rondo — tonality D major.
Theme I in solo violin after short introduction.
Theme II is a rhythmic transformation of the second theme of the first movement.
Theme III in canon — horn and solo violin — over staccato accompaniment.
Cadenza, combining Themes II and III, before the coda.
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RUTH POSSELT

RUTH POSSELT was born in Medford, Massachusetts, of musical parents. She began the study of violin at the age of three with Marjorie Posselt, making her first appearance in Jordan Hall, Boston, in her sixth year. She began (and also completed) her studies with Emanuel Ondricek. It was at the age of nine that she made her début in Carnegie Hall, New York, and also appeared in a recital at Symphony Hall, Boston.

Having won the Schubert Memorial Prize in 1929, she went to Europe for the first of six tours, which included appearances with the major symphony orchestras — the Amsterdam Concertgebouw Orchestra, under Willem Mengelberg, the *Orchestre Symphonique de Paris,* under Pierre Monteux, the Colonne Orchestra (Paul Paray, conductor), the Leningrad, Moscow, and Stockholm Philharmonic Orchestras.

Her tours in America have included appearances with orchestras of Chicago, New York (National Orchestral Association), Detroit, Washington, Cincinnati, St. Louis. She has played on several occasions with the Boston Symphony Orchestra in Boston and New York. One of these was the first performance of the Violin Concerto of Edward Burlingame Hill in both cities; another, the first performance of Hindemith's Violin Concerto in New York.

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ENTR'ACTE

WALTER PISTON: AMERICAN COMPOSER

By GEORGE HENRY LOVETT SMITH

(From the *Magazine of Art*)

THE STATE OF MAINE has given birth to many poets and authors, Henry Wadsworth Longfellow and Edwin Arlington Robinson among the rest; but composers have sprung only rarely from her parent soil. John Knowles Paine, who founded the Division of Music at Harvard University, comes to mind as a composer of some merit. But Walter Piston, perhaps her most distinguished master of the tonal art, is the exception rather than the rule, because his grandfather came to Rockland by way of the Mediterranean Sea and the Straits of Gibraltar, shortening his name from the tell-tale Pistone – a Latin epithet that probably gave rise to Yankee disfavor, for the sons of Aeneas were often held in disdain by the sons of the northern sea. The arrival of the Pistones in America is shrouded in mystery. Legend is obliging and will summon up at will a sea captain cast away on the shores of Penobscot Bay or a modest sailor driven far off the New-

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foundland Banks by a relentless east wind and obliged to desert his smack for the land of freedom and the home of bravery.

Whatever the condition of the arrival, a fundamentally adventurous spirit cannot be denied this voyager who settled down in Rockland and married a native daughter of his new fatherland, thus establishing a precedent for his American descendants. His grandson, Walter Hammer Piston, Jr., was born in Rockland on January 20, 1894, and lived there until his eleventh year. Music was neither one of his childhood pleasures nor bugaboos; there was no piano in the house and no practising or study of other instruments. Indeed, it was not until 1911 that he took any serious interest in music. In that year, at the age of eighteen, while a student at the Mechanic Arts High School in Boston, he began the study of the violin. Music occupied an increasing importance in his career from that time on, for he supported himself principally by his solo and concerted efforts in dance halls, restaurants and theatres — playing the piano, in which he was self-taught, as well as the violin.

During the summer of 1912 he worked as draftsman for the Boston Elevated Railway. To his lasting glory let it be stated that Walter Piston had a part, however slight, in the development of the "articulated" car, a landmark in the growth of trolley engineering.

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Upon his graduation in 1916 he renewed his study of the violin with the elevated intention of playing in the Boston Symphony Orchestra. His teachers, Fiumara, Winternitz, and the veteran assistant concert master of the Orchestra — Julius Theodorowicz — were a living inspiration to the young man and testimony of the distinction and security afforded by an opulent desk in such a first-class orchestra as the Boston Symphony.

From his twenty-fifth year onward there is no question of the direction of his life and work: after once envisioning the essential character of his spirit, he had placed himself upon the track that he has followed constantly and without divergence.

At once he enrolled as a special student in the Division of Music



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at Harvard University with the intention of studying counterpoint. Dr. Archibald T. Davison noted his ability and the wisdom of his choice, and prevailed upon him to pursue his theoretical studies at Harvard. This was in 1919. From 1920 to 1924 Piston continued his studies at the University as a regular undergraduate. He must, however, have been exceedingly active, for besides conducting the Pierian Sodality, Harvard's University Orchestra, he assisted the professors in several courses and actually took charge of the classes in composition, advanced harmony and orchestration when the instructors were ill. Upon his graduation in 1924 as an A. B. *summa cum laude* in music and a member of the Phi Beta Kappa, he received a John Knowles Paine Traveling Fellowship which took him to Paris for two years.

It was his expressed determination not to study with Nadia Boulanger. But after looking around for three months and being refused admission to the Conservatoire on the ground that he was too old, he consented to work with Mademoiselle Boulanger as "the best prospect." Like her first American pupil, Aaron Copland, he had to

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overcome the belief that only men — and composers — can be adequate teachers of musical theory and composition. But once he had become infected with her persuasive enthusiasm and had been fully impressed with her lightning facility for reading and evaluating any complicated new score, he saw that she belonged to that ideal type of teacher that is so difficult to find — that rare kind that knows how to inspire and encourage the student's efforts while directing them. Her influence far outweighed that of any teacher he studied with in Paris.

Back in Boston in 1926, Piston became an instructor at Harvard. His *Piano Sonata* and *Three Pieces for Flute, Clarinet and Bassoon* had been performed in Paris that year, and early in 1928 Dr. Koussevitzky and the Boston Symphony Orchestra introduced his *Symphonic Piece,* following it two years later with the *Suite for Orchestra* which the composer conducted at the invitation of Dr. Koussevitzky.

From 1926 his career has been remarkable not in spectacular outward events but in the steady progress of his thought in the two fields of composition and theory — the study of the technique of composing. He has been twice elevated by the University: first to the rank of assistant professor, and only recently to that of associate professor, which is a permanent appointment. In 1935 he received both a Guggenheim Fellowship and a commission for a trio for violin, 'cello

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and piano from the Elizabeth Sprague Coolidge Foundation. Having recently been appointed an assistant professor, he applied for the newly instituted grant of a half year's "presidential leave" made available to assistant professors on their first appointment. Harvard then established a precedent by making this grant not to a scholar for research but to a composer for composition. This fortunate combination of events produced the *Trio* and the well sketched plan of the *Symphony,* completed in 1937.

Piston has brought the same originality of thought to his teaching that has produced his lengthening list of compositions. Coincident with the growth of the chamber music, the symphonic works and the ballet, *The Incredible Flutist,* a corresponding germination of ideas, at once logical and revolutionary in the perplexing sphere of musical education, has taken place. He has never accepted a canon, however hallowed, at its face value.

Realization of the disparity between the study of technique and creative activity will help the composer to remain individual among academic surroundings. But he should not strive to avoid the academic — perhaps this is his native atmosphere. These are practically Mr. Piston's words, and they suggest an approach to his own creative work. As a composer he has used the musical material so richly supplied him

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by a resourceful imagination to create scores of beauty and wit. He has never been content with experiment for its own sake, or with attempts to find new harmonies or rhythms as ends in themselves. He has sought for himself a contemporary idiom based on the dissonant counterpoint of twentieth-century common practice, and he has freely expressed his ideas in terms of it. His music has breadth, tenuousness, complexity and simplicity. It shows, also, a notable melodic gift which has reached considerable heights in such works as the *Concerto for Orchestra* and particularly *The Incredible Flutist.* His style has been called classical; it is on the dry side, but not excessively so; it is concise, witty, economical. In the string quartettes and the *Symphony* it has reached great powers of emotion and expression.

Nicolas Slonimsky has called Piston "a builder of the future academic style." Certainly he believes that there is a pure, ever-flowing stream of abstract international music, that this stream will absorb the important contributions of the various "movements" that come and go. It is along this stream that Piston moves.

An American composer? What else could this man from Maine be? He believes that it is futile to be preoccupied with so weighty a responsibility. An American school will be built by those men, living in America, knowing it and partaking of it, who are true to themselves. It will be built by men who are seeking ever to find what they wish to say and how they wish to say it. In a country so vast as the United States, there must be much music composed, many sections represented, before a national school can be clearly defined.

Mr. Piston has asked, "Is the Dust Bowl more American than, say, a corner in the Boston Athenæum? Would not a Vermont village furnish as American a background for a composition as the Great Plains? The self-conscious striving for nationalism gets in the way of the establishment of a strong American school of composition and even of significant individual expression. If the composers will increasingly strive to perfect themselves in the art of music and will follow only those paths of expression which seem to them the true way, the matter of a national school will take care of itself. And who can predict the time of its coming? Some say it is already here. Some say it has been here since the turn of the century. Others feel that it will take time to show the true significance of the enormous development of these recent years. But the composer cannot afford the wild-goose chase of trying to be more American than he is."



QUARTET IN G MINOR FOR PIANO AND STRINGS, *Op.* 25

By JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Transcribed for Orchestra by ARNOLD SCHÖNBERG

(Born in Vienna, September 13, 1874)

The Piano Quartet of Brahms in G minor, completed in 1861, was first performed on November 16, 1861 at Hamburg, when Clara Schumann was the pianist.

Schönberg made his orchestration of this Quartet at Hollywood, Calif., in 1937. The orchestration had its first performance under the leadership of Otto Klemperer at a concert of the Los Angeles Philharmonic Orchestra, May 5, 1938. It was performed at the concerts of the Chicago Orchestra, December 15, 1938.

The score, which is dated September 19, 1937, calls for two flutes and piccolo, three oboes, two clarinets, E-flat clarinet and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, tympani, bass drum, cymbals, xylophone, and strings.

BRAHMS from the age of twenty-four spent portions of three seasons at the Court of Prince Leopold of Lippe-Detmold. This, his only residential paid position, was far from onerous, even though in the autumn of 1860 the restless and independent nature of Brahms de-

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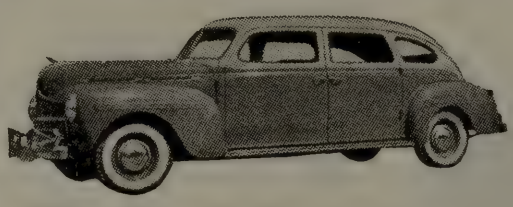
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manded its freedom. At Detmold the presence of Brahms was required only from September through December. His duties were to conduct the Court Choral Society and occasionally the Court Orchestra of forty-five musicians, to play the piano when needed, and to give piano lessons to the Princess Frederike of Lippe-Detmold. The friendly courtesy by which he was surrounded tempered somewhat his impatience with the rather punctilious etiquette of the courtly routine. On the whole, Brahms derived much from his sojourn at Lippe-Detmold. For the first time he could concern himself with writing music for chorus or chamber groups with the assurance of being able to try it out forthwith. His two Serenades, which were his first orchestral works, were the product of Lippe-Detmold, as were (in sketch form at least) his three Quartets for piano and strings.

Max Kalbeck made the statement in his biography that Brahms played over the Quartet in G minor at Detmold in 1857, together with Joachim and the Brothers Bargheer, but there is good evidence that he did not complete any of his Quartets except the one in C-sharp minor, which he published in 1874, then transposed into C minor. At any rate, when he gave his friend, Clara Schumann, her first inspection of the G minor and A major Quartets in July, 1861, sending the music from Hamburg, where he was working on them, Mme. Schu-



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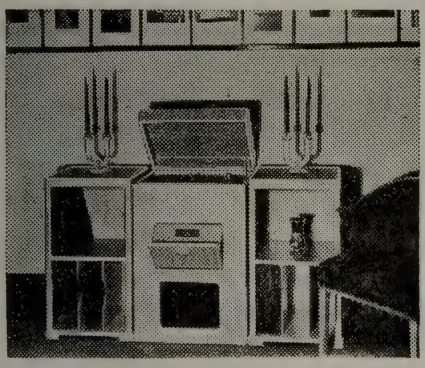
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mann's letter of acknowledgment shows that she had received only the first two movements of the G minor Quartet and the scherzo of the A major Quartet. The date "September, 1861" inscribed on the last page of the G minor Quartet would show that there was still a month or so of work to follow – if not of composition, at least of revision. Mme. Schumann, whom Brahms had characteristically instructed to keep the new manuscripts for only a short time, found herself reduced to giving her "first impressions," and wrote from Kreuznach: "Would you like me to do that? I have often found that I remain true to my first impressions."

"There is much in the [first] movement of the G minor Quartet that I like, and much that I care for less. The first part seems to me too little G minor and too much D major, and I think that owing to the lack of the former it loses in clarity. The passage after the second *motif,* where it becomes so full of feeling [there follows here the phrase at the entrance of the D major signature]. I do not so much like the passage [a phrase that occurs sixteen bars later] because it strikes me as too commonplace for Johannes Brahms. The development in the second part is fine, and the crescendo up to the G major is full of life. But what has become of the repetition of the second theme? Does the motif where the string instruments come in alone *p*

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take its place? Well, it does all right. And it is so beautiful where the piano joins in in triplets. I think I could get to like the whole movement very much if only the beginning of the first part were to keep more steadily to G minor and did not appear to be so long in comparison with the second part.

"I cannot help thinking that if you had me in mind at all when you were writing it you must have known I should be charmed with the scherzo in C minor. In fact I should hardly call it a scherzo at all. I can only think of it as an allegretto. But it is a piece after my own heart! How passionate and profound is the mournful passage [quotation of the melody at the 34th bar, violin over piano arpeggios*] how magnificently it carries one away. . . . I should like to play the piece over and over again to myself forever. And how fine the organ-points must sound! You are certainly smiling at me and thinking that I am not aware of the higher musical value of the first movement. Certainly I am; but in the C minor part I find myself so tenderly transported to dreamland that it is as if my soul were rocked to sleep by the notes."

Whether Brahms heeded Clara Schumann's opinions in further revision we do not know. What we do know is that her approved quotation from the scherzo appears considerably altered in Brahms' printed score.

* Schönberg gives this melody to the clarinet.

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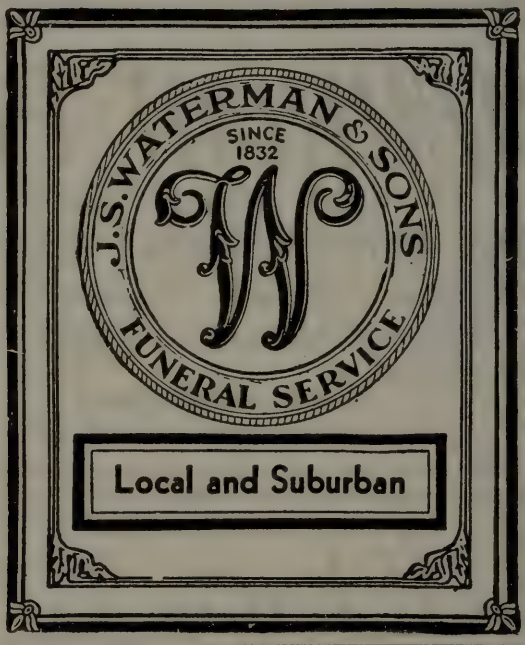
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Brahms sent the two completed quartets to Joseph Joachim at the end of September, writing anxiously: "I am very curious to know what you are going to say about my quartets. It frightens me to think of all the places I wanted to improve in them." But Joachim answered (October 2nd) with more cautious politeness than had Clara:

"On the whole all I can say about them is that their deeply earnest nature and the way they broaden out as they progress, especially in the transitions, have taken possession of my heart. I would rather hear them first and then talk over the details with you. In this way I shall surely be able to accustom myself more readily to much which as yet is new to me. The last three movements of the G minor Quartet have turned out most beautifully; the second one is so well balanced and so full of surprising turns, the third so sincere and happily contrasted, and the last sparkling with character! The idea of the first movement is not as original as I am used to expecting of you; but the way you do develop a theme is often magnificent! Then, too, your second parts are so firmly moulded despite the various contrapuntal and fantastic forms."

Brahms was not in the mood for carefully worded and elaborately considered replies. "Your letter is much too friendly," he answered. "I shook my head continually while I read it. Just let me know your



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exact opinion; do not wait to hear or even become accustomed to the pieces." Apparently what Brahms wanted was the "first impression" upon others of music he had been working over for months – even years – what kind of reception, for example, the quartets were likely to have at their first hearings.

Joachim's answer on October 15 was most sanguine about the Finale (*alla Zingarese*), in which he said, "You have completely defeated me on my own territory." He referred, of course, to his own Hungarian Concerto for Violin which he had shown to Brahms at Detmold in 1858. Joachim still found the first movement difficult to digest. "It still continues," he wrote, "to be the one I like least of all. It seems to me that in originality it is comparatively inferior to the following movements and the various irregularities in the rhythmical construction do not seem suited to the character which would be the only justification for their presence." Clara's adverse opinion of this same first movement also persisted, for when she had played at the first performance of the Quartet at the Wörmer Hall in Hamburg, November 16, 1861, she wrote in the privacy of her diary:

"I was frightfully nervous, it may have been anxiety about the quartet, which I had so much at heart. The fiddlers scratched away or slept, although I put my whole heart into it. The last movement took the audience by storm. The quartet only partially satisfies me; there is too little unity in the first movement and the emotion in the Adagio is forced, without really carrying me away. But I love the Allegretto in C minor and the last movement."

The hesitation of Brahms' two friends over the first movement has not been shared by posterity. Donald Francis Tovey, for one, has this to say in Cobbett's Cyclopedic Survey of Chamber Music:

"The first movement is one of the most original and impressive tragic compositions since the first movement of Beethoven's ninth symphony. The association of two themes (characteristic of these quartets), one in G minor, the other in B-flat, produces an astonishing dramatic result when, after the development section, the recapitulation begins, not with the first of the pair, but with the second in the sunniest G major. Still more astonishing is the transformation of the whole latter half of the enormous procession of triumphant and tender 'second-subject' themes in D major into tragic pathos in G minor; an operation on a scale unprecedented in classical music, and surpassed only by Liszt's transformation of the bulk of the first movement of his Faust symphony into the Mephistophelian scherzo; a comparison by which perhaps Brahms would not feel flattered."

Rapturous pages are given over to this movement by Daniel Gregory Mason ("The Chamber Music of Brahms"). He is ready to

forgive "impetuous youth" for its amplitudes, for the youth is "that of a Titan." The development is "truly heroic," the recapitulation "equals it in Jovian spaciousness," the coda is "long and richly fanciful."

When, in September, 1862, Brahms established himself in Vienna, he tried over the two quartets at the house of the pianist Julius Epstein. Joseph Hellmesberger, together with his quartet, came in to take the violin parts, the composer taking his place at the piano. As the musicians put down their bows, Hellmesberger proclaimed him on the spot the "heir to Beethoven," and invited him to play the piece at the coming opening recital of the Hellmesberger Quartet on November 16. On this occasion the audience applauded the Finale, while the critics failed to show any enthusiasm.

Brahms had sent the two quartets to the publisher Simrock ten days before. He was asked later to make a piano four-hand arrangement of the G minor Quartet, which he did with some reluctance, asking a greater fee than he had for the score itself, and stipulating that his name should not be disclosed as the arranger. He was annoyed when his name thus appeared upon the printed arrangement.

The following analysis of the quartet in Schönberg's orchestration is quoted from the programmes of the Chicago Orchestra:

I. *Allegro,* G minor, 4-4 time. The principal theme is stated by the wood wind (for four measures) and strings. The second subject makes its appearance, in D major, in the violoncellos and it is taken up by the wood wind. A second section of this theme is given out (also in D major) by the oboe, accompanied by the strings, some of the latter playing *pizzicato.* There is a third section, its melody being allotted to the violas, the violins taking it up six measures later. The Development section begins with a working out of the principal subject. An episode in G major is heard in the strings over an organ point on G. A sudden *forte* brings back development of the principal theme, this almost immediately being followed by the Recapitulation, its opening subject in the strings. The second subject is now in the violins, its three sections recurring, but with different scoring. A coda is based upon the opening theme and brings the movement to a *pianissimo* close.

II. Intermezzo (*Allegro ma non troppo,* C minor, 9-8 time). This movement originally was called a "Scherzo" by Brahms. It begins with the principal subject in the oboe and English horn over repeated C's in the second violins. The strings take up the theme. A continuing section is given out by the clarinet, *espressivo,* the violins continuing it. Development of both sections follows. The Trio (*animato*) now supervenes, its subject announced by the violins against a moving figure in the clarinets. At the conclusion of the Trio the whole first part of the movement is repeated and there is a coda, thirteen measures long.

III. *Andante con moto,* E-flat major, 3-4 time. The broad principal subject is stated by the strings and some wood wind instruments, soon to be repeated with fuller instrumentation and larger sonority. The material is now subjected to development. A middle section (*animato*) brings forward a march theme (in C major) in the wood wind with percussion instruments marking the rhythm. After considerable working over of this subject-matter the opening theme and tempo return in the oboe. At the end there is a tranquil coda.

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IV. *Rondo alla Zingarese* (*Presto*, G minor, 2-4 time). The Hungarian gypsy character of this movement was one of Brahms' first manifestations of liking for such folk-music — a liking that had its origin in his early association with the Hungarian violinist, Rémenyi — and which he made evident in numerous works of his later years. The subject opens in the strings. A continuing section consists of a bustling figure, also in the strings. The first section returns in the wood wind A new idea is then set forth in a sixteenth-note figure in the wood wind (*pizzicato* accompaniment in the strings). At the conclusion of this the principal subject returns and is followed by an episode (*Meno presto*, G major, 2-4 time) of distinctly Hungarian character and given out, *forte*, by the full orchestra. A quieter section follows in the violas and violoncellos, and the sixteenth-note figure (*pizzicato* accompaniment in the lower strings) returns. A quasi cadenza is given to the clarinet. Later the principal subject recurs and it is with it that the movement is brought to a brilliant close.

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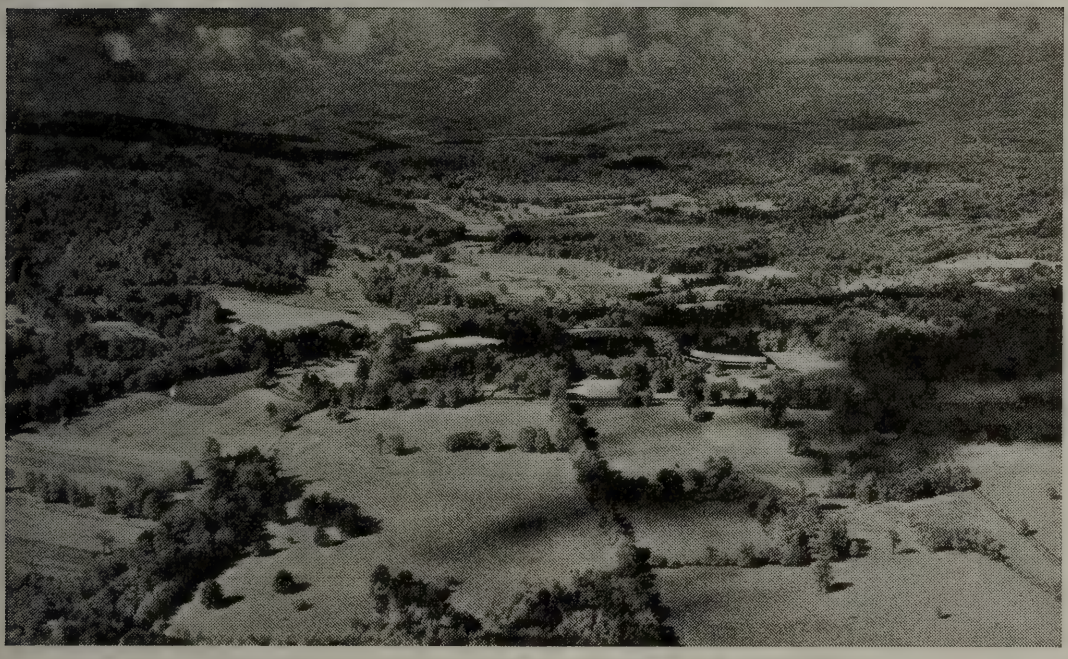
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NOTE: This concert will replace the BUSCH QUARTET originally announced for March 25. Subscribers are asked to use their Busch Quartet tickets.

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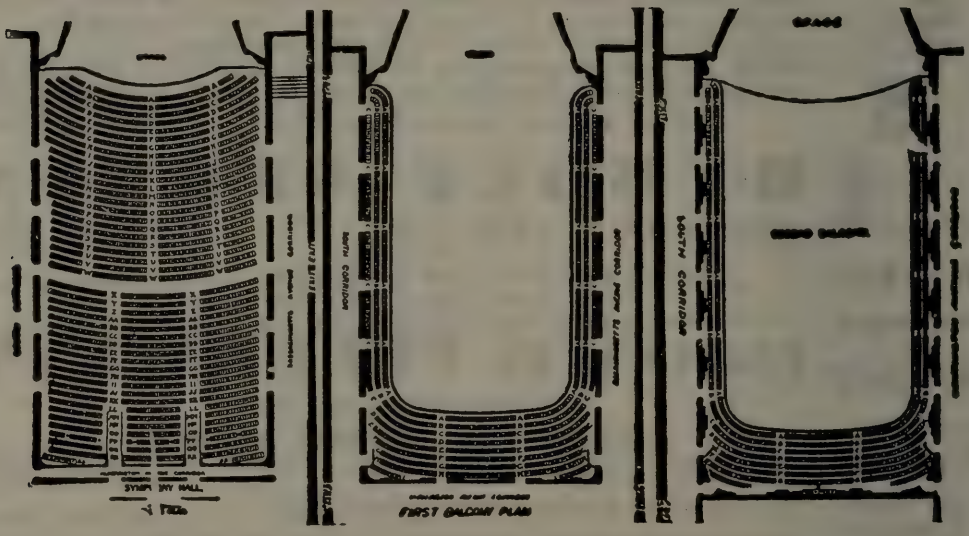
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

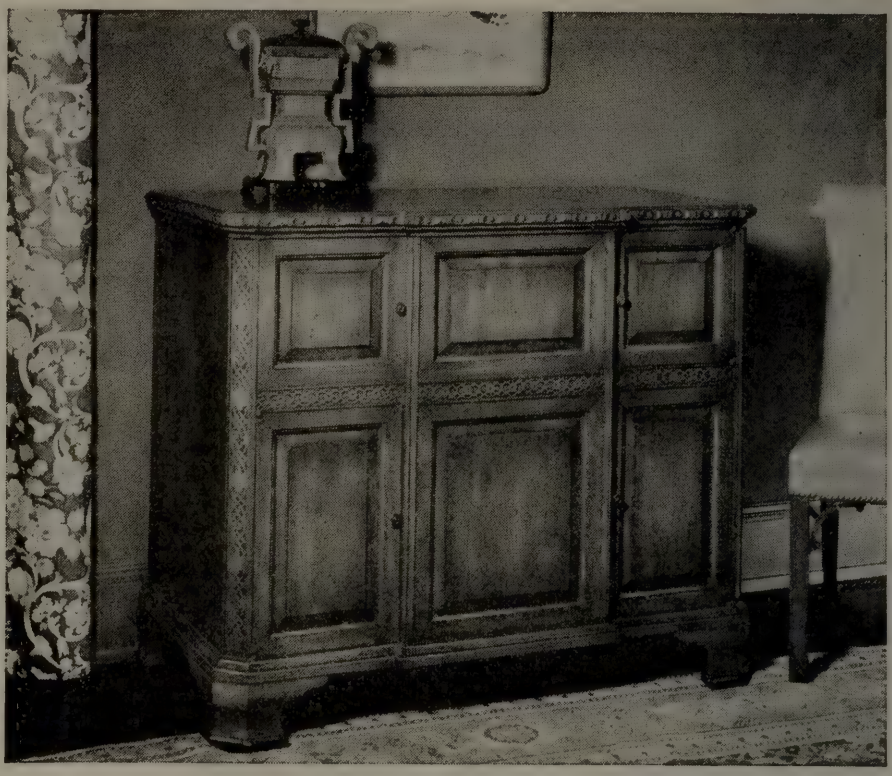
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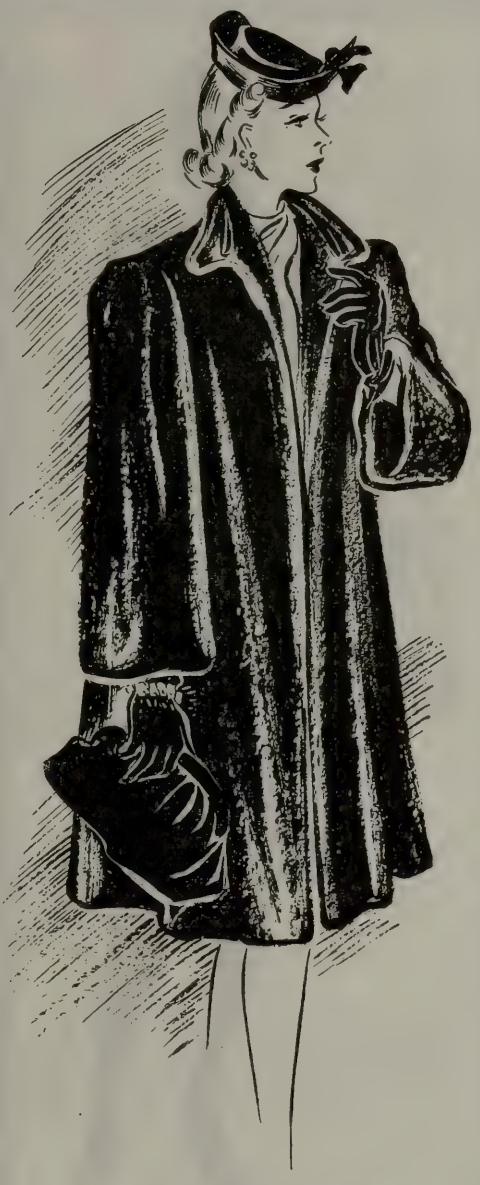
New Choral Works

EXHIBITION

Continued for the concerts of this week is an exhibit, in the First Balcony Gallery, of the works of Charles J. Connick, internationally famous designer and worker in stained and leaded glass. In addition to examples of Mr. Connick's work in glass there are oils and water colors.

The items in the present exhibit are:

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3. "Homeplace" — Great Smoky Mountains.
4. Trout Brook.
5. The Lost Bridge.
6. A Memory of Spain.
7. Three Porthole Sketches—"Rough Weather."
8. Emily Dickinson.
9. Robert Frost.
10. Three Rhone Glacier Sketches — Morning, Afternoon, Evening.
11. A Memory of Niagara Falls.
12. Great Rock, Percé — Fog.
13. Sunlight and Shadows.
14. Great Rock, Percé — Sunlight.
15. Full size drawing (cartoon) for introductory medallion to Dante window — one of four Christian Epic windows in Princeton University Chapel.
16. A Memory of Santa Maria in Porto (Italy).
17. Valiant Apple Tree.
18. Portrait of Mother Connick.
19. Rainbow Creek — Berkshires.
20. Mabel Coombs (Memory Portrait) Supper table meeting, Dedham, 1901.
21. Bill Coombs.
22. Valiant Black Birch.
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* * *

Recently there was presented to the Boston Symphony Orchestra by Mr. Alexander Williams, music critic of the *Boston Herald,* a cabinet of photographs and pictures of many of the outstanding artists of concert, opera and stage of the last five or six decades. These were part of a large collection made by the late Philip Hale during his long service as music and dramatic critic.

As a reminder of the current sixtieth anniversary season of the Boston Symphony Orchestra, a selection has been made of the photographs of many of the soloists who appeared with the Orchestra during its first decade. Included are the photographs of the wives of two illustrious conductors: Mrs. Georg Henschel (Lillian Bailey), soprano, a Boston singer famous during the eighties and nineties, who appeared fifty times with the Orchestra, and whose joint recitals with her husband were an important part of Boston's musical life; and Mrs. Arthur Nikisch, soprano, who appeared as soloist thirty times from 1890 to 1893. Lilli Lehmann, soprano, and her husband, Paul Kalisch, tenor, sang with the Orchestra as individual soloists, and in 1888 joined Mr. Gericke and the Orchestra in the Mozart *Requiem* at a concert for the fund used to erect in Vienna a monument to the composer.

Others whose names and art are still remembered include Emma Eames, Dame Nellie Melba, Lillian Nordica, Maud Powell, Vladimir de Pachmann, Timothy Adamowski, and Moriz Rosenthal.

Subsequent exhibits will display soloists of the following decades.

The collection is not complete. Contributions by those who have photographs of musicians of the early years of the Orchestra and wish to add them to this group will be appreciated.

* * *

NEW CHORAL WORKS

Two pieces of exceptional interest for chorus and orchestra will have their first Boston hearing at the next pair of concerts by the Orchestra in Symphony Hall. The "Folk-song Symphony" by Roy Harris has been performed in Rochester in part, and more recently in Cleveland in its complete form. The composer has said that "the work was conceived to bring about a cultural co-operation and understanding between the high school, college and community choruses of our cities with their symphony orchestras." Of the seven movements, five are based on songs drawn from various parts of our country; while two, in the nature of instrumental interludes, are based upon "fiddle tunes."

Villa Lobos, the Brazilian composer, will have his first hearing at the Boston Symphony concerts with his "Choros No. 10." The "Choros" according to the composer "represents a new form of musical composition, in which are synthesized the different modalities of Brazilian, Indian and popular music, having for principal elements Rhythm, and any typical Melody of popular character. . . ."

Mr. Villa Lobos has included in his score a number of Brazilian native percussion instruments. In addition to the drums, he calls for a "Caxambu" — a glass bottle filled with gravel; a "Puita" —a tin cylinder with a drum head which produces a "small animal roar." There are also several rattles.

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(after Lenau)

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"LA PROCESSION NOCTURNE": SYMPHONIC POEM (AFTER LENAU), *Op.* 6

By HENRI RABAUD

Born in Paris November 10, 1873

"La Procession Nocturne" had its first performance at the *Concerts Colonne* in Paris on January 15, 1899. What was probably the first performance in this country was given by the Cincinnati Symphony Orchestra on November 30, 1900, Mr. Van der Stucken conducting. The first performance in Boston was by the Orchestral Club conducted by Georges Longy, January 7, 1903. The piece was introduced at the concerts of the Boston Symphony Orchestra, December 27, 1918, when the composer conducted. There have also been performances April 23, 1920, February 13, 1925, March 27, 1925, and April 28, 1939.

The orchestration requires three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, harp and strings. The dedication is to Edouard Colonne.

NIKOLAUS LENAU derived his pen name from the more cumbrous title Nikolaus Franz Niembsch Edler von Strehlenau. The Hungarian poet (he was born at Cstatad, Hungary, August 13, 1802) chose heroic figures of world renown for his subjects – "Savonarola," "Hamlet," "Faust," "Don Juan." "Don Juan," written on the eve of the insanity which descended on him in September 1884, six years before his death, was destined to become the subject of the Tone Poem by Richard Strauss. "Faust" occupied Lenau in 1833 and 1834 and was to furnish matter for tone poems to Liszt as well as to Rabaud.

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Liszt's two "Episodes" for orchestra, after Lenau's "Faust," were the "Mephisto" Waltz and "The Nocturnal Procession."

The picture of the lonely Faust contemplating a religious procession on a midsummer night suggested a similar musical scheme to each composer, although each, of course, treated it after his own fashion. Liszt, after preparatory pages, introduced a *Lento religioso* with the words *"Choral—Pange lingua gloriosi corporis mysterium,"* the English horn first taking up the refrain. The Tone Poem of Henri Rabaud has gentler mood-evoking properties. The music opens *Andante tranquillo* with the strings (at first muted) to which are added the tones of the wood winds, horns and harp. The music proceeds on its placid course, rising to a brief climax of intensified sound. The softer tranquillity is restored as the strings carry the melody of the slow processional against a background of wind chords. The end is *pianissimo.*

The following excerpt from the Poem is printed in French in the score and here quoted in translation:

"From a lowering sky the heavy and sombre clouds hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers through the wood, a warm and living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring. He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged!

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them in their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

Henri Rabaud, conductor of the Boston Symphony Orchestra for the season 1918–1919, introduced, in addition to this Symphonic Poem, his Second Symphony in E minor, and his Suite based on the music of sixteenth-century English composers. Pierre Monteux included dances from Rabaud's opera "Marouf" on a Symphony programme on October 14, 1921. M. Rabaud studied under Massenet at the Paris *Conservatoire,* and took the *Prix de Rome* in 1894. From 1908 until the period of the War he conducted at the Paris *Opéra,* becoming its principal conductor 1914–1918. Returning from his year in Boston he succeeded Gabriel Fauré in 1920 as director of the *Conservatoire.* His *"Marouf, Savetier de Caire,"* one of several operas, was produced at the Metropolitan Opera House in New York in December, 1917, and revived in the spring of 1937.

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TONE POEM, "THUS SPAKE ZARATHUSTRA"

(FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester," was composed at Munich from February through August, in the year 1896. The first performance was at Frankfurt-am-Main, November 27 of that year. The composer conducted this and a performance at Cologne, on December 1. The tone poem was introduced in Berlin by Arthur Nikisch, November 30. The first American performances were given in Chicago, February 5, 1897 under the direction of Theodore Thomas. The first Boston performance was October 30, 1897, when Emil Paur was conductor of this Orchestra. The most recent performance at these concerts was March 3, 1939.

"Also sprach Zarathustra" is scored for three flutes and two piccolos, three oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and two tubas, timpani, bass drum, cymbals, triangle, glockenspiel, a low bell in E, two harps, organ and strings.

FRIEDRICH NIETZSCHE'S *"Also Sprach Zarathustra,"* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise.

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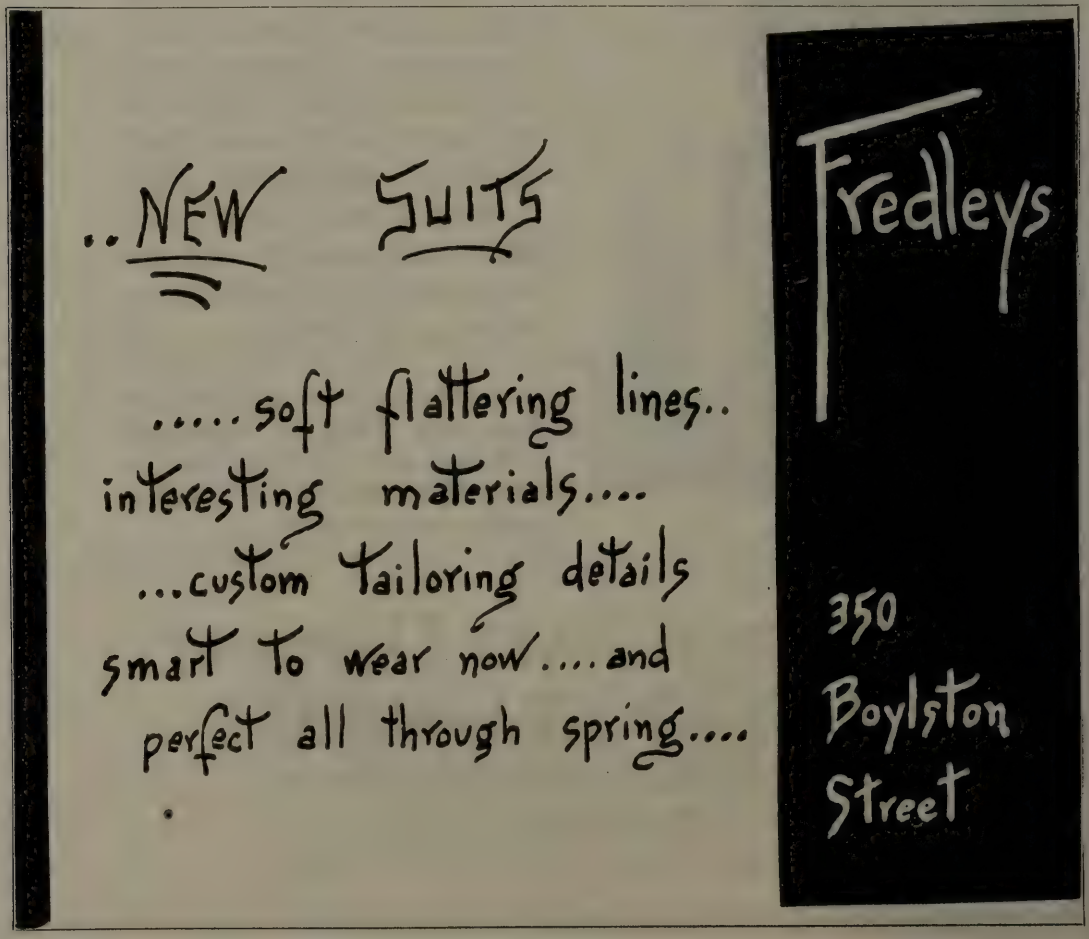
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Nietzsche's sister referred to it as "dithyrambic and psalmodic" – certainly with more understanding than those early opponents of programme music who reproached Strauss with having set philosophy to music. Strauss' statement on the occasion of the first performance of the work at Frankfort-on-the-Main might still have been considered a large order: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

It can be said that Strauss' musical intent is clearer in his music than in the above protestation. Strauss found for his tone poems nothing more suitable and inspiring than the soul's adventure; its heroic struggle with the obstacles of this world; its experience of joys and passions; its final beatification. *"Tod und Verklärung"* and *"Ein "Heldenleben"* were compounded on this plan no more than *"Also Sprach Zarathustra."* The Zarathustra of Strauss, like that of Nietzsche, has tasted life lustily, full-bloodedly, searchingly. His aims are high; he embraces those quests which man has set as his goal – creeds, knowledge, love, the perception of beauty. He surpasses in his perception, and his weapon for surpassing is the pitiless testing of all that

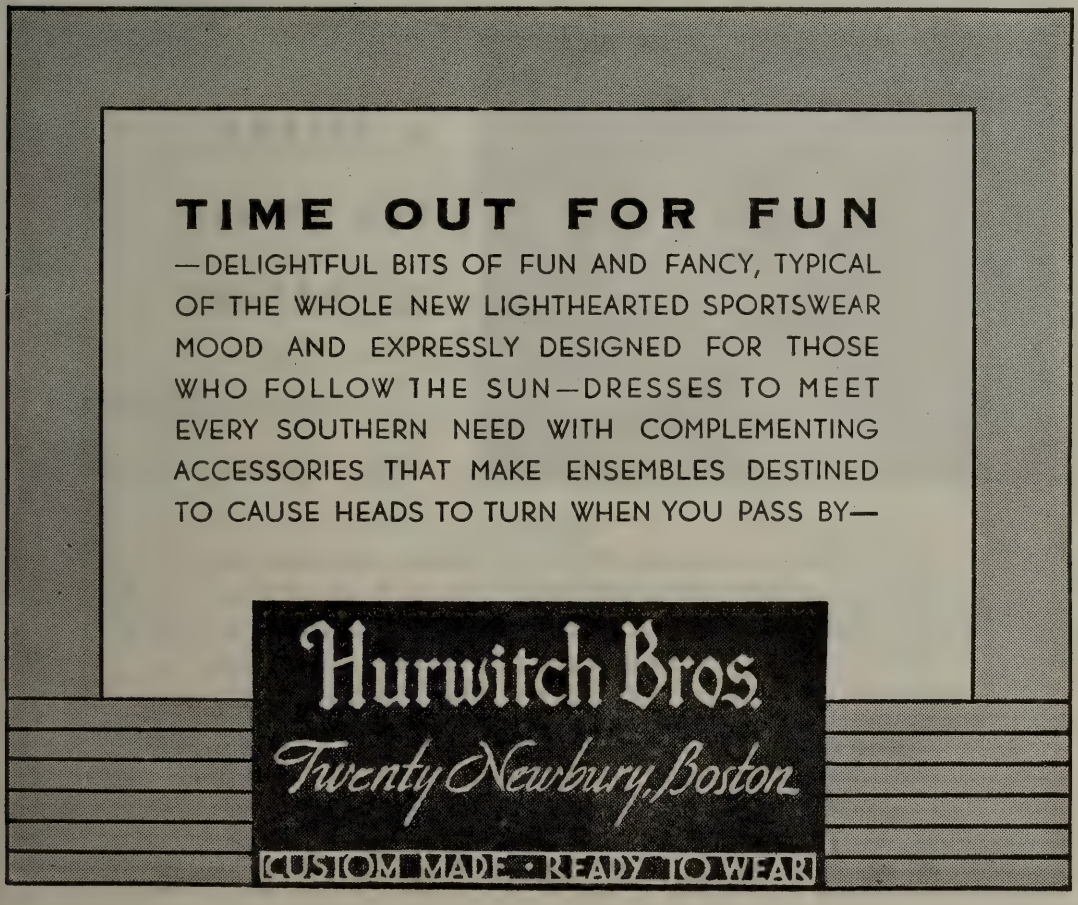


may be weakly, half-hearted, confining, a denial of nature. It is a weapon of purification by rejection. That may be the quest of the "human race," but it is more plainly still the quest of the artist as creator in search of beauty; it becomes in part autobiographical, the record of his musical aspirations.

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian sere who is supposed to have lived about 1000 B. C. Beyond this, the two philosophers seem to have few points in common. The German one wrote of the real Zoroaster: "He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself — through truthfulness, the overcoming of the moralist through his opposite — through *me:* that is what the name Zarathustra means in my mouth."

The opening paragraph of Zarathustra's introductory speech is printed opposite the title-page on Strauss' score:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him:



'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

The Tone Poem opens upon a low pedal on "C"; trumpets announce the basic motive, a rising C-G-C, which leads to impressive chords and finally to a mighty chord in C major by the entire orchestra, swelled by the organ. The music which follows, after a dramatic pause, is entitled *"Von den Hinterweltlern"* (Of the Back



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World Dwellers). The reference is religious, for the horns give out a fragment of Gregorian Chant, over which the composer has inscribed *"Credo in unum Deum."* This ushers in a full-voiced music *"Mässig langsam mit Andacht."* The organ joins the orchestra, which swells with the divided strings into a luxuriant sonority. The ardent tones of Strauss seem almost to belie the philosopher's words of contempt for the Believers:

> Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one.
>
> Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren?
>
> I surpassed myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me.*

Under the heading *"Von der Grossen Sehnsucht"* (Of the Great Yearning) the organ intones a *"Magnificat"* (the syllables again inscribed) while the melody becomes still more impassioned, accentuated by upward rushing string passages:

* Translations by Dr. Tille and Thomas Common.



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O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands!

And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob.

Thou likest better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto me.

O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing,* lo, that was the last thing I had!

"Von den Freuden und Leidenschaften" (Of Joys and Passions). There is a declamatory passage (*Leidenschaftlich*) characterized by a chromatic descending figure:

Once hadst thou passions, and called them evil. But now hast thou only thy virtues: they grew out of thy passions.

Thou implantedst thy highest aim into the heart of those passions: then became they thy virtues and joys.

And though thou wert of the race of the hot-tempered, or of the voluptuous, or of the fanatical, or the vindictive;

All thy passions in the end became virtues, and all thy devils angels. . . .

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Man is something that hath to be surpassed: and therefore shalt thou love thy virtues — for thou wilt succumb by them. . . .

The music broadens and subsides to a quieter but still emotional *"Grablied"* (Grave Song). The melody for the oboe derives from what has gone before:

Yonder is the island of graves, the silent isle; yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life. . . .

Resolving thus in my heart, did I sail o'er the sea. . . .

Oh, ye sights and scenes of my youth! Oh, all ye gleams of love, ye divine fleeting gleams! How could ye perish so soon for me! I think of you to-day as my dead ones. . . .

Still am I the richest and most to be envied — I, the lonesomest one! For I *have possessed* you, and ye possess me still. Tell me: to whom hath there ever fallen such rosy apples from the trees as have fallen unto me?

Still am I your love's heir and heritage, blooming to your memory with many-hued, wild-growing virtues, O ye dearest ones! . . .

Yea, something invulnerable, unburiable is with me, something that would rend rocks asunder: it is called *my Will.* Silently doth it proceed, and unchanged throughout the years. . . .

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In thee still liveth also the unrealisedness of my youth; and as life and youth sittest thou here hopeful on the yellow ruins of graves.

Yea, thou art still for me the demolisher of all graves: Hail to thee, my Will! And only where there are graves are there resurrections.

Now we come to a slow section labeled *"Von der Wissenschaft"* (Of Science). There is a fugato in the low strings, the subject opening with the elementary rising C-G-C remembered from the trumpet in the Introduction, but in this subject shifting chromatically to include all twelve tones of the scale. The intellect, having thrust in an arbitrary voice, soon rises to the fiery, melodic freedom which prevades the whole score:

Your people would ye justify in their reverence: that called ye "Will to Truth," ye famous wise ones! . . .

Stiff-necked and artful, like the ass, have ye always been, as the advocates of the people. . . .

In all respects, however, ye make too familiar with the spirit; and out of wisdom have ye often made an alms-house and a hospital for bad poets.

Ye are not eagles: thus have ye never experienced the happiness of the alarm of the spirit. And he who is not a bird should not camp above abysses.

Ye seem to me lukewarm ones: but coldly floweth all deep knowledge. Ice-cold are the innermost wells of the spirit: a refreshment to hot hands and handlers.

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Like the sail trembling with the violence of the spirit, doth my wisdom cross the sea — my wild wisdom!

But ye servants of the people, ye famous wise ones — how *could* ye go with me! . . .

The section entitled *"Der Genesende"* (The Convalescent) is a further development of the fugued subject:

Zarathustra fell down as one dead, and remained long as one dead. When however he again came to himself, then was he pale and trembling, and remained lying; and for long he would neither eat nor drink. This condition continued for seven days; his animals, however, did not leave him day nor night, except that the eagle flew forth to fetch food. And what it fetched and foraged, it laid on Zarathustra's couch; so that Zarathustra at last lay among yellow and red berries, grapes, rosy apples, sweet-smelling herbage, and pine-cones. . . .

At last, after seven days, Zarathustra raised himself upon his couch, took a rosy apple in his hand, smelt it and found its smell pleasant. Then did his animals think the time had come to speak unto him. . . .

"And if thou wouldst now die, O Zarathustra, behold, we know also how thou wouldst then speak to thyself: — but thine animals beseech thee not to die yet!

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'But the plexus of causes returneth in which I am inter-twined — it will again create me! I myself pertain to the causes of the eternal return.

'I come again with this sun, with this earth, with this eagle, with this serpent — *not* to a new life, or a better life, or a similar life:

'I come again eternally to this identical and selfsame life, in its greatest and its smallest, to teach again the eternal return of all things —

'— To speak again the word of the great noontide of earth and man, to announce again to man the Superman. . . .' "

There is a climax with a long-held C major chord for the full orchestra with organ, and after an impressive silence the music makes another breath-taking ascent, then becomes poised upon an eery figure in the high flutes incessantly repeated. This leads to the rhythm, lilting but still unearthly, of the *"Tanzlied"* (The Dance Song).

One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: "Cease not to dance, ye sweet girls!

"I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles?



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"He who is not afraid of my darkness findeth banks full of roses under my cypresses.

"And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance."

"Nachtwandlerlied" (The Song of the Night Wanderer).

Ye higher men, what think ye? Am I a soothsayer? Or a dreamer? Or a drunkard? Or a dream-reader? Or a midnight-bell?

Or a drop of dew? Or a fume and fragrance of eternity? Hear ye it not? Smell ye it not? Just now hath my world become perfect, midnight is also mid-day,—

Pain is also a joy, curse is also a blessing, night is also a sun,—go away! or ye will learn that a sage is also a fool.

Said ye ever Yea to one joy? O my friends, then said ye Yea also unto *all* woe. All things are enlinked, enlaced and enamoured,—

Wanted ye ever once to come twice; said ye ever: 'Thou pleasest me, happiness! Instant! Moment!' then wanted ye *all* to come back again!

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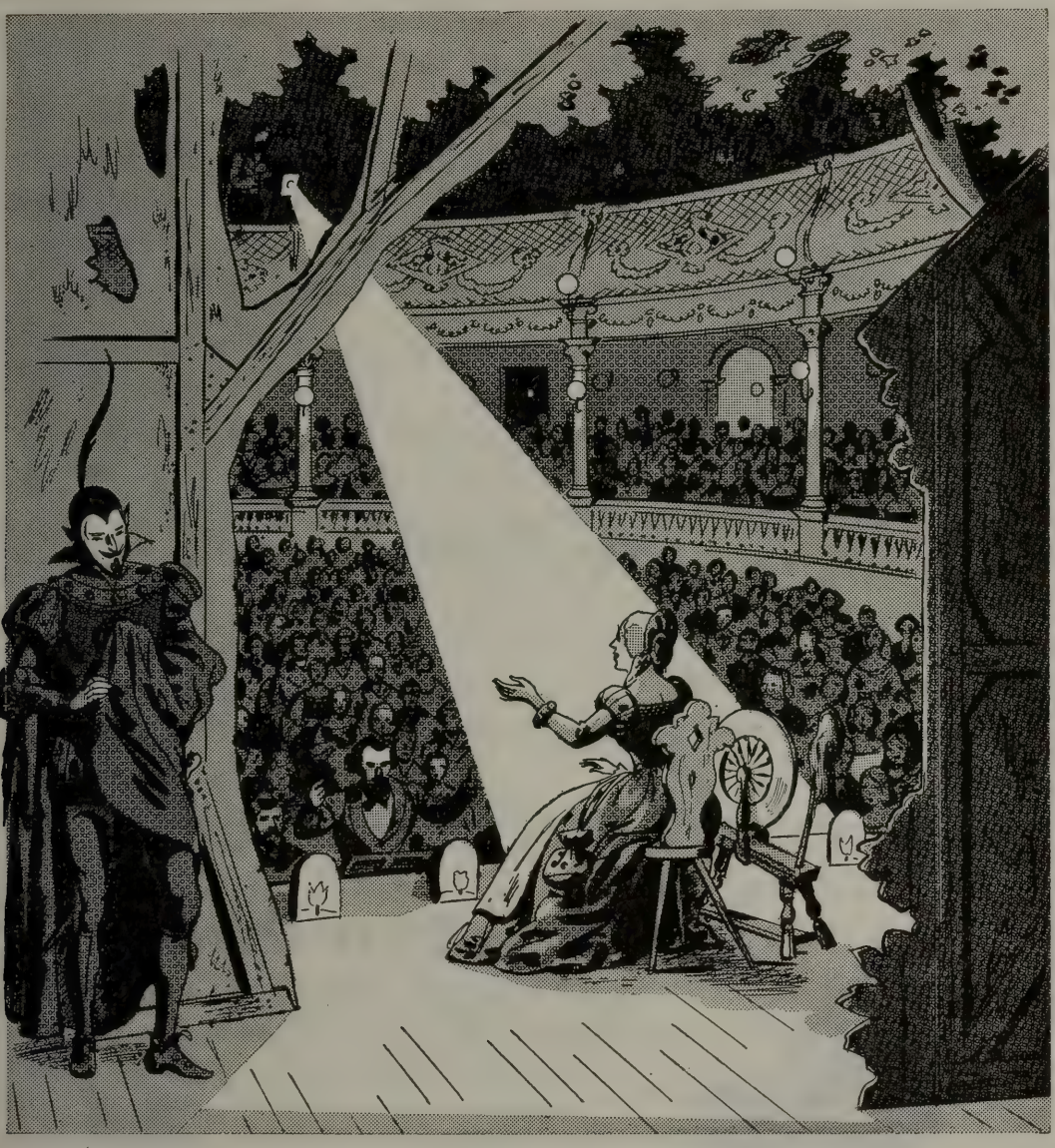
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All anew, all eternal, all enlinked, enlaced and enamoured, Oh, then did ye *love* the world, —

Ye eternal ones, ye love it eternally and for all time: and also unto woe do ye say: Hence! Go! but come back! *For joys all want — eternity!*

A bell struck loudly and repeated twelve times in all, gradually dying away, shortly brings the end of the Poem. The other-worldly atmosphere is retained to the last. The Poem ends *pianissimo* upon high thirds for the wood winds and strings in B major against a mysterious C major in the basses.



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By PAUL HINDEMITH

Born at Hanau, near Frankfort, Germany, November 16, 1895

The 'Cello Concerto of Paul Hindemith was composed last summer and is here played from manuscript. Each movement is inscribed "Lenox, Mass.," the first "June 30, 1940," the second "July 4th," the finale "September 9."*

The accompaniment requires two flutes, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba; tympani, bass drum, side drum, cymbals, tambourine, celesta, Glockenspiel, triangle, and strings.

THE Concerto opens (*mässig schnell*) with bravura-like measures for the *tutti,* and these are followed by a rounded and graceful melody for the solo 'cello. The melody is taken up by the wood winds, and as the soloist repeats it, the introductory theme is set against this by the orchestra. Now the 'cello takes up this theme for the first time (unaccompanied). The themes undergo transformation in development, the soloist and *tutti* alternately providing an obbligato in triplets. As this development builds to a climax, the solo player is silent,

* It will be remembered that Mr. Hindemith was upon the faculty of the Berkshire Music Center which held its first session at Tanglewood in Lenox, July 8 to August 18, 1940.

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but then enters with a long unaccompanied cadenza. The 'cellist, lightly accompanied, carries the movement to its conclusion.

The second movement (*ruhig bewegt*) begins with an extended melody for the violoncello to an accompaniment of pizzicato strings. The wood winds take up the melody. Suddenly the movement triples its pace to *"sehr lebhaft."* Again the orchestra alone is carried by the swift and lilting measures to a climax, whereupon the soloist takes up the swift triplets. A still more exciting point is reached by the orchestra in unison. Then the orchestra returns to the initial slow tempo while the soloist maintains the swift one, playing three measures to one in the orchestral score. Thus the wood winds carry a deliberate and sustained melody while the solo persists in the lively triplet figure. In the last fourteen measures the soloist falls into the slow tempo.

The *Finale* (*Märsch: Lebhaft*) utilizes the more varied percussion. The orchestra delivers and develops a march theme before the soloist enters with an obbligato figure, eventually, however, taking the melodic lead. The Trio is labelled *"nach einem alten Marsch."* The composer acknowledges a royal source — a march tune by Amalia, sister of Frederick the Great. Hindemith has altered the tune for his present purpose. The Trio is delivered *pianissimo* by the wind groups and subdued percussion; the Glockenspiel and celesta here making their only appearance. The soloist takes a subservient and muted part in the proceedings. As the first march is resumed, the orchestra and soloist speak with renewed brilliance.

The early growth of Hindemith as a composer was inevitably affected by the reaction from Wagnerian romanticism, and by the disillusion resulting from the World War, and coinciding with his young manhood. His first works were touched with Wagner, Strauss, or French impressionism, but he soon developed an independent style. Alert for innovation, experimental by nature, he could not accept ready-made traditional ways. He was bound to be affected by the pioneering Schoenberg as the Austrian threw romantic inflation overboard and carried a stripped chromaticism into smaller forms approaching the logical conclusion of twelve-tonal equality. "Atonal" tendencies were remarked in the music of Hindemith in the early twenties. But he has not been disposed to cut loose from the anchor of definite tonality, and to push himself adrift upon the vast and uncharted sea of twelve-tonal emancipation. He may well have been assisted by this school in finding freedom and independence of juxtaposition. It is characteristic of him that he could not deal in abstractions incomprehensible to any but a handful of experts.

Hindemith, a realist by the school of necessity, who had grown up as a performer in a factual world, conceived music in direct relation to its functions of performance and apprehension by an audience. "There is nothing at all academic about Hindemith," wrote Alfred Einstein in 1926. "He is simply a musician who produces music as a tree bears fruit, without further philosophic purpose." Hindemith has always made music consistent with the experience of a practicing musician, for he is familiar with the actual handling of instruments, string or wind. It was natural with him to compose at first for solo or small combinations, and to reach with ripening experience towards the larger forms. He has not, as others have, lost close touch with his medium through the necessity of doing his creative work, not with string, bow, or reed, but with those very unmusical materials, paper and ink. He could never have been capable of writing music in patterns pleasing to the eye, which would lose point when translated into patterns of sound. He has composed not solely to please himself or some group of disciples, but those whom music can be normally expected to reach as it is performed. Conceiving his art as having this very definite function, he has denied its right to be derouted, confused by the individuality, the fantasy, the descriptive ambitions of the artist.

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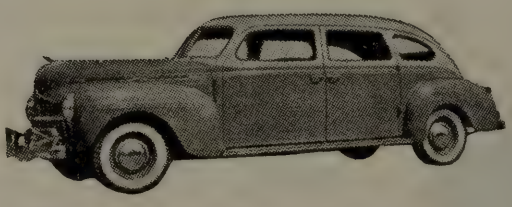
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His rejection of "programme music" is not inconsistent with his music for the theatre. His opera scores are not over-concerned with their rather fantastic texts. They consist mostly of the "absolute" forms, developed in the "absolute" way. One is reminded of a remark of Stravinsky: "My outlook is the very antithesis of the current theory of the music-drama as exemplified in Wagner's works. There, the drama becomes music. I wish the music to become drama." Hindemith has denied the importance of the individual element in music, urged the *"Neue Sachlichkeit,"* "the tendency to purify music from all the elements now deriving from its inner being." The reasoning is logical enough, but the fact remains that a strong individuality cannot be quite excluded even from the most "objective" of forms. It goes without saying that Hindemith the individual, even Hindemith the romanticist, can be discerned in his new and distinctive handling of the time-honored attributes of music.

The slogan *"Gebrauchsmusik,"* or "Utility Music," has become attached to him on account of his readiness to contribute music for every existing channel of propaganda in the interest of widening the circle of listeners. He has written music adaptable to the films, to brass bands, for the radio and other mechanical contrivances. He has provided pieces of progressive difficulty for educational work in instru-



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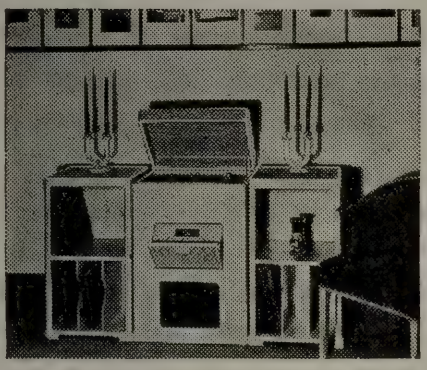
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"What is to be generally regretted today," wrote Hindemith in 1927, "is the loose relation maintained by music between the producer and the consumer. A composer these days should never write unless he is acquainted with the demand for his work." If people would listen more closely to his music instead of drawing conclusions from loose epithets, they might have considerable difficulty in finding where he has debased his art by giving it a practical purpose. They would be hard put to it to point out where this artist has either coddled the virtuoso or courted an easy popularity. In so doing, Hindemith would have been betraying his avowed aim, for to favor the tonal advantages of an instrument is not to flatter the vanities and exhibitionisms of the virtuoso. To inculcate the beauty of his art as he conceives it, as thoroughly and as broadly as he can, does not mean to break it down to a dead level of insignificant commonplace in search for circulation and profit. Hindemith could not make himself a "popular" composer in that wider sense without going directly against the sound and estimable instincts which have always

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guided him. His point of view in all its respects can be easily identified with that of the eighteenth century or earlier periods. Bach probably felt no sort of degradation when he supplied, as a matter of course, cantatas for weekly church services, written for such singers and players as he could muster. And Mozart seems to have been cheerfully ready to supply utility music in the way of a serenade for a dinner party, or a concerto for a musician friend, shaped obligingly to the numbers and abilities of those who were to play (if decidedly above their æsthetic capacities). In the eighteenth century type, where the form, the procedure, the boundaries are more or less prescribed, facility is no stigma, but expected and inevitable. The composer need not search for a vast thesis, wait for an emotional peak in his inner life, ponder some universal concept and create a new and mighty form to express it in tone. If a sense of melody is alive within him, his invention well sharpened and alert, the sonata, concerto, or other pattern desired will be forthcoming readily enough.*

* An interesting example of Hindemith's facility is the *"Trauermusik"* for String Orchestra which he wrote in 1936, on the occasion of the death of King George V. The composer happened to be in London when the late monarch died on January 20, and receiving his commission from the British Broadcasting Company on January 21, played the viola solo in a radio broadcast of the completed score on the following day. H. H. Stuckenschmidt has called this a "masterpiece" which "cannot be dismissed as unimportant 'occasional' music."

Compare this with an anecdote related by G. Carpani about Haydn during his stay in

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Hindemith is like the early composers in that he plays different instruments. Probably he would not aim to be a virtuoso in that sense which exacts a career dedicated to the ultimate polished mastery of execution, for the true virtuoso is more than apt to limit himself as a composer. The art of music may be looked upon as a craft without sacrifice of loftier aims. Hindemith goes further and protests that a part of the composer's expected duty should be the direct teaching of it to the succeeding generations. The art of the renaissance survived and grew only because the greater master considered it his sacred charge to teach the younger generation every particular of his skill. The custom found its way into the eighteenth century, as Bach copied and studied intently the music of the elder organists and clavecinists, as Mozart listened with an acquisitive ear to Christian or Emmanuel Bach, Joseph or Michael Haydn, and many others, frankly ready to adopt any stylistic or technical felicity that appealed to him. Conditions in the nineteenth century quite altered the state of affairs, when music became too intensely personal, too exclusively the mirror of individual

London. A ship's captain came to the composer in his lodgings, and ordered a march to be performed by a brass band at a ceremony before the sailing of his boat which was scheduled for the following day. Haydn composed on the spot not one march but three, that his client might have a choice.

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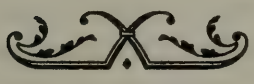
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experience and idiosyncrasy to admit direct imitation. There could have been no second Beethoven; the immediate cult of Wagner was swallowed up in that colossus; the imitators of Debussy emitted no more than a pale reflected light. These men had no "pupils" in any significant sense. Their influence was felt subtly and at long range.

But now composers are tending to look further back. A return to the style of the eighteenth century brings with it once more communicable formulæ useful from one generation to the next. In recognizing this, Hindemith has been simply more consistent and thoroughgoing than some of his "neo-classical" brethren.



GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he played with the Boston Symphony Orchestra Schumann's Violoncello Concerto in A minor. On April 1, 1932, he played at the Haydn Memorial Concert of this orchestra, that composer's Violoncello Concerto in D major. On March 24, 1933, he played in Gaspar Cassadó's transcription of Mozart's Horn Concerto, and in the same concert took the solo part in Strauss' "Don Quixote." On February 22, 1935, he again appeared in Strauss' score, and also in the first performance of Berezowski's Concerto Lirico for Violoncello and Orchestra. On December 24, 1936, he played the concerto of Dvořák. On January 27, 1939, he played in the First Concerto of Saint-Saëns, and in Bloch's "Schelomo." On March 8, 1940, he played in "Don Quixote," and in Prokofieff's Violoncello Concerto.

"LA VALSE," A Choreographic Poem

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance in the Friday and Saturday series was on December 27, 1935.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,* tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel based his *"poème choréographique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe.*

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz

*Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

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sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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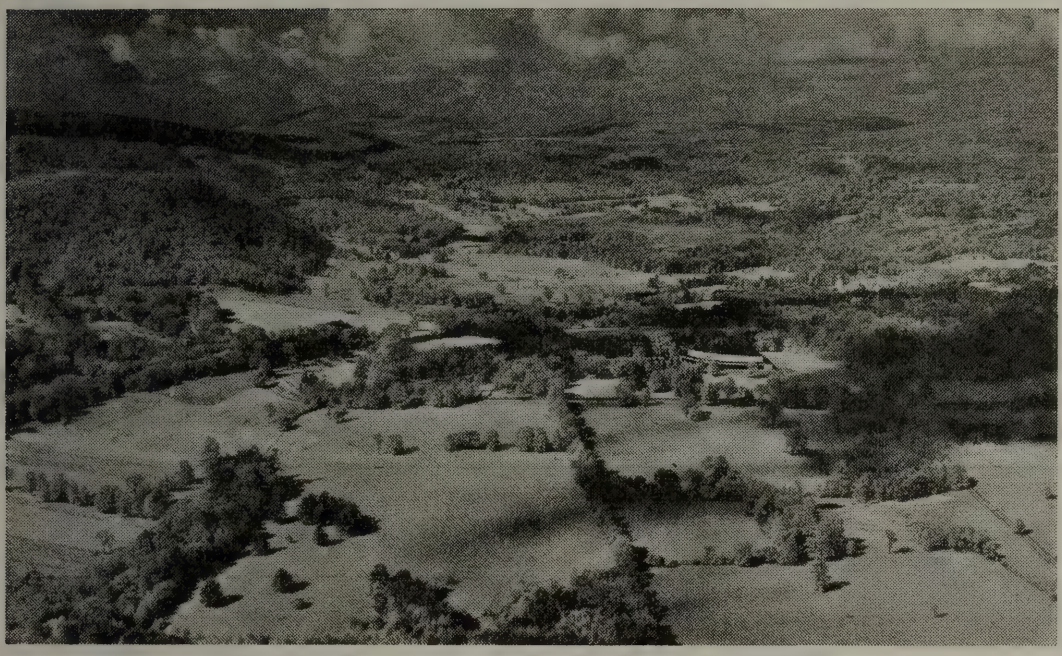
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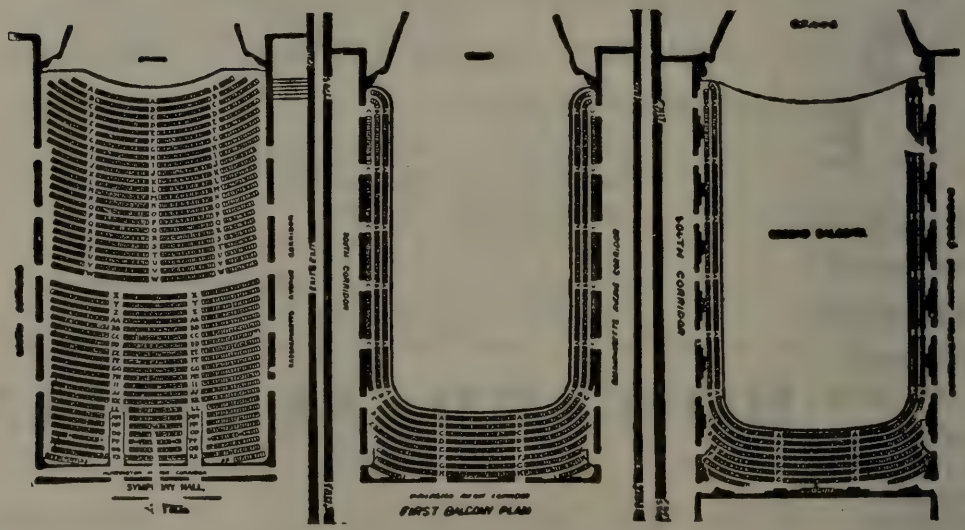
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SYMPHONIANA

Paderewski Week
Exhibits

PADEREWSKI WEEK

Special honor is being paid this week to Ignace Jan Paderewski, who made his début fifty years ago and has since immeasurably enriched the musical life of this country by his many tours. In connection with the inclusion of an American Symphony upon this week's programme, it will be recalled that the great pianist established a "Paderewski Fund" in 1900 for the purpose of aiding composers in the United States.

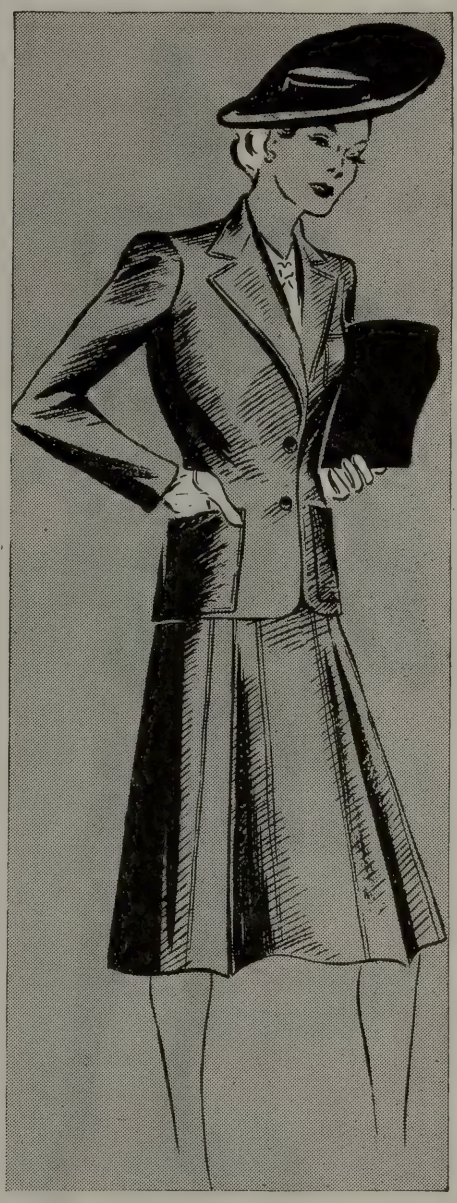
Paderewski has appeared with the Boston Symphony Orchestra on the following occasions: December 4, 1891, Paderewski's Concerto (and a group for piano solo); March 2, 1892, Liszt's "Hungarian Fantasy" and Schumann's Concerto; January 27, 1893, Paderewski's Concerto; December 22, 1899, Beethoven's Concerto No. 5; April 20, 1905, Chopin's Concerto No. 2; November 15, 1907, Rubinstein's Concerto No. 4; December 29, 1907, Beethoven's Concerto No. 5; February 12, 1909, Saint-Saëns' Concerto No. 4; March 13, 1914, Paderewski's Concerto; March 10, 1916, Stojowski's Concerto; December 22, 1916, Schumann's Concerto. Paderewski's Symphony in B minor was performed February 12, 1909.

* * *

EXHIBITS

A collection of photographs representative of the work of members of five Massachusetts camera clubs may be seen in the First Balcony Gallery. The prints here exhibited were chosen by the various clubs from a vast number entered by members and submitted to a jury composed of officers of the Boston camera clubs.

The exhibition has been made possible by the interest of Mr. Hermann



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Lythgoe, of the Boston City Club Camera Associates.

The titles of the prints and the photographers grouped according to the clubs by which the work was submitted are as follows:

Amherst Camera Club

NAME	TITLE
Ralph E. Day, A.R.P.S.	Shelter
	Study
W. H. Lachman	Lethargy
C. B. Snyder	The Skeptic
John H. Vondell	Grumpy
	October

Boston Camera Club

Stanley R. Anderson	Swan's Down
Umberto D'Atri	You and I
Frank R. Fraprie, F.R.P.S.	Nantucket
Arthur Hammond, F.R.P.S.	Semi-Lunar
	Blitz
Franklin I. Jordan, F.R.P.S.	Not a Friend
	Puppy Love
	Nightfall
Alexander Standish	Mexican Gallilee

Boston Y. M. C. U. Camera Club

B. Vincent Abbott	Roberta
Harry H. Carlsen	Night-Blooming Cereus
Ross Chase	African Daisies
Raymond E. Hanson	Blossom Time in Apple Valley
Ray McCann	Something to Crow About
Geo. H. Philips	The Benediction
E. P. Snow	Storm in the Bay

Camera Associates Boston City Club

A. W. Badger	Three of a Kind
	Texco, Mexico
A. B. Edwards	Bald Head Cliff
Egone	Portrait
	Venice
Gordon Hick	Winter
	Dorothy
Louis A. Jones	Heading Along the Shore
Hermann C. Lythgoe	From Wagner Monument, Berlin
	Over the Hills
F. Forrest Pease	A Smiling One
George F. Slade	The Sentinels
	Tracery
	On the Dunes

Worcester Photo Clan

G. H. MacCullough	Home from the Sea
	After the Day's Catch
Lulu M. Messinger	The Guardian of the Flock
	Birches
E. E. Opitz	New Trail
	Winter Flowers
C. W. Saxe	What Have We?
H. W. Wagner	Lazy Water
	Black and White
	Icy Curve

* * *

The second in a series of exhibits of photographs of soloists with the Boston Symphony Orchestra is to be seen in a case in the First Balcony Gallery. The

present group comprises many of the soloists who appeared with the Orchestra in its second decade — from 1891 to 1901. Included are early photographs of such well-known musicians as Ignace Jan Paderewski, who first appeared as soloist in 1891; Ossip Gabrilowitsch, who made twenty appearances with the Orchestra, beginning in 1900; Eugene Ysaye; Johanna Gadski; Ernestine Schumann-Heink; Marcella Sembrich; Pol Plançon; Harold Bauer, who was soloist forty-one times between 1900 and 1925; Josef Hofmann; and Charles Martin Loeffler, whose fame as a composer superseded his excellence as an instrumentalist.

SYMPHONY

With the opening of the long-awaited Huntington Avenue Subway, this branch of Boston's "rapid transit" stops at the very doors of Symphony Hall. It is especially felicitous that this station is designated by the appropriate and euphonious name "SYMPHONY."

The many who will use this station to reach Symphony Hall will welcome a reminder that though the station is called "SYMPHONY," there are several institutional neighbors who will share in the new transportation facilities. These unnamed neighbors doubtless join in this expression of appreciation to the Transit Commission and to the Boston Elevated Trustees, who are to be heartily thanked for the constant advertisement which will accrue to the cause of good music by the inscription, on the walls of this busy junction, of the name "SYMPHONY."

In a special exhibit room off the west corridor of the First Balcony there is to be seen a collection of photographs showing the progress of transportation on Boston streets during the sixty years of the Boston Symphony Orchestra. This exhibit, lent through the courtesy of the Boston Elevated Railway, is presented here in connection with the opening of the new Huntington Avenue Subway.

Beginning with the last horse-drawn "omnibus," the photographs show the progress through horse-drawn trolleys (including some on sleds for Boston winters) to modern electric cars and busses.

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SATURDAY EVENING, February 22, *at* 8:15 *o'clock*

Roy Harris Folk-Song Symphony for Orchestra and Chorus

Welcome Party
Western Cowboy
Interlude: Dance Tunes for Strings and Percussion
Mountaineer Love Song
Interlude: Dance Tunes for Full Orchestra
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(First performance at these concerts)

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Brahms.....Concerto for Pianoforte No. 2 in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

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Born February 12, 1898, in Lincoln County, Oklahoma

Roy Harris composed his Folk-Song Symphony in the autumn of 1939 and the first two months of 1940. Four of the choral movements were first performed at the American Spring Festival in Rochester, April 25, 1940, under the direction of Howard Hanson. The performance was broadcast. The first complete performance was given by the Cleveland Orchestra, when the Cleveland Philharmonic Chorus trained by Boris Goldovsky appeared with the orchestra.

The Folk-Song Symphony is scored for two flutes and piccolo, two oboes, English horn, two clarinets, E-flat clarinet and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, vibraphone, marimba, Chinese block, Indian drum, gong, tambourine, triangle, piano, chimes and strings.

THE Folk-Song Symphony, which Mr. Harris has not given a number, was evidently written with special uses in mind. "The work was conceived," in the words of the composer, "to bring about a cultural co-operation and understanding between the High school, college, and community choruses of our cities with their symphony orchestras."

Of the two instrumental interludes, Roy Harris has built the first

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upon fiddle tunes of his own, modelled after familiar types, and given them to the string orchestra. The second interlude uses the full orchestra and brings in such tunes as "The Blackbird and the Crow" or "The Birds' Courting Song," and "Jump Up, My Lady." The choral movements are based on popular songs chosen from various parts of our country.

Roy Harris has had a rich treasury of American folk-song collections from which to choose his material. He has turned principally to those made by John A. Lomax and by Carl Sandburg, two outstanding figures among several ardent workers in this field.* Mr. Harris has rewritten the tunes to serve his purposes, sometimes freely altering intervals, melodic line, or rhythmic detail, but the general character and spirit he has carefully preserved. Often there is instrumental development, sometimes sequential or modal development in the choral writing. The chorus usually follows the method of alternation between one group and another in the successive lines of the verse.

There could be no reasonable objection to the composer's free treatment of the material. The songs which he has chosen have at least as

* "Cowboy Songs and Other Frontier Ballads," also "American Ballads and Folksongs," both collected by John A. Lomax and Alan Lomax; "The American Songbag," by Carl Sandburg. The printed score of Mr. Harris gives credit to John Lomax for the text and tunes of "Western Cowboy," "Negro Fantasy," and "The Gal I left Behind Me."

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many variants as the collections which include them, both as to melody and as to text, nor are the songs themselves always native to the New World. "American folk-song as a whole has been imported from the Old World," writes Louise Pound in "American Songs and Ballads." "This is becoming less true, but it still holds. Folk-songs are still brought across the Atlantic by newcomers; and a large percentage of the most striking and persistent pieces current in America are derived from Old World originals, English, Scottish, or Irish. Many survive which were brought over long ago, or they enter in a new form with some shipload of immigrants. Songs recently imported still win foothold and then wander from community to community."

I

WELCOME PARTY

"When Johnny Comes Marching Home"* is used almost verbatim by Roy Harris, the second verse changing from the minor to the major. Roy Harris composed his "American Overture: When Johnny Comes

* The jaunty tune was composed by P. S. Gilmore, the Irish-born band leader, while he was on war duty in New Orleans in 1863. First appearing in print in that year, the music was published under the pseudonym of Louis Lambert. The attempts to deny that Gilmore was the real composer have been unsuccessful. "When Johnny Comes Marching Home" was the title of a "Spectacular Military Opera" (really a "light opera") by Julian Edwards, produced in Detroit, October 6, 1902 with great success, and brought to the Boston Theatre on November 18. The tune appears in the prelude and in an incidental "melodrama."

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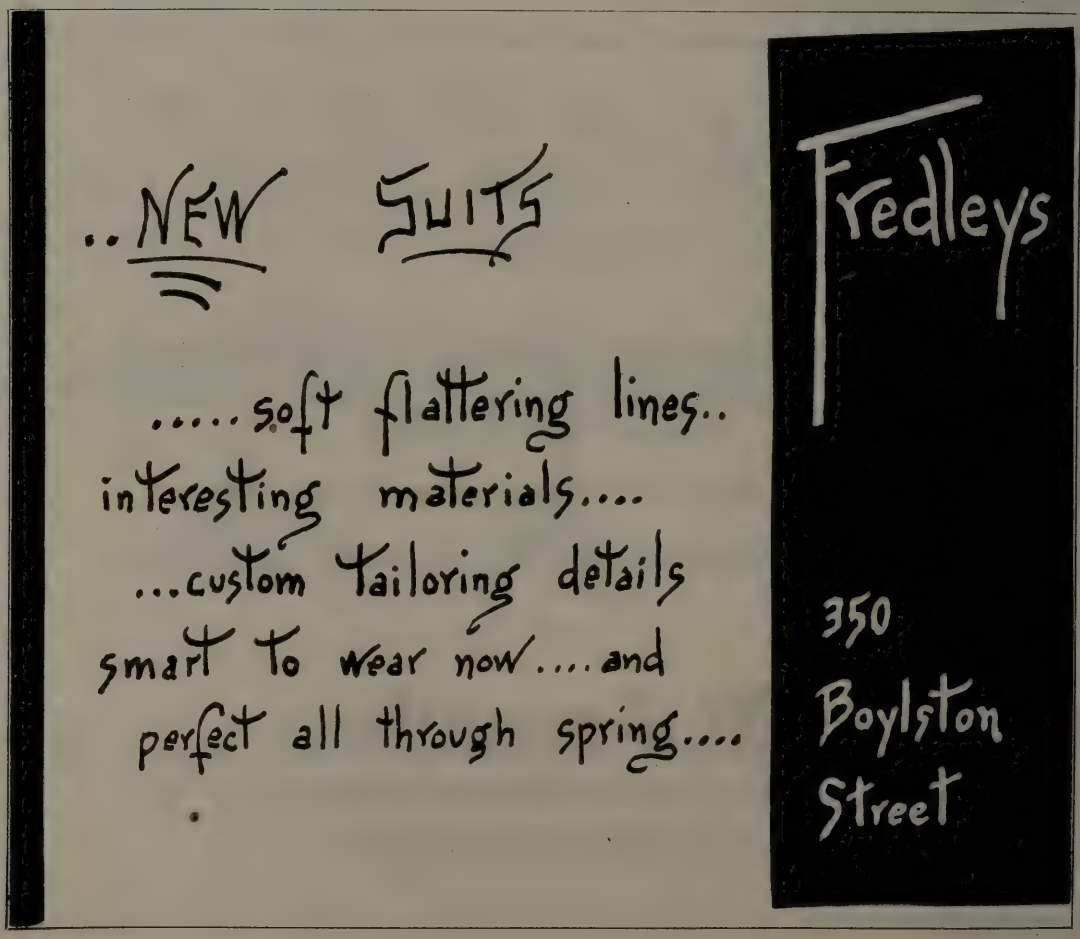
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Marching Home" in 1935. It was performed at Los Angeles on May 11 and in New York in a revised form on October 31. "The moods which seem particularly American to me," wrote Roy Harris at that time, "are the noisy ribaldry, the sadness, a groping earnestness which amounts to suppliance towards those deepest spiritual yearnings within ourselves; there is little grace or mellowness in our midst; that will probably come after we have passed the high noon of our growth as a people."

When Johnny comes marching home again,
Hurrah! Hurrah!
We'll give him a hearty welcome then,
Hurrah! Hurrah!
The men will cheer — the boys will shout;
The ladies, they will all turn out,
And we'll all feel gay when Johnny comes marching home.

The old church bell will peal with joy,
Hurrah! Hurrah!
To welcome home our darling boys,
Hurrah! Hurrah!
The village lads and lassies gay
With roses strew the way;
We'll all feel gay when Johnny comes marching home.

Get ready for the jubilee,
Hurrah! Hurrah!
We'll give the hero three times three,
Hurrah! Hurrah!
The laurel wreath is ready now
To place upon his royal brow
And we'll all feel gay when Johnny comes marching home.



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II
WESTERN COWBOY

For his second movement, Mr. Harris takes the two best known of that pathetic variety of ballad where the cowboy sings his Swan Song. "Oh, Bury Me Not on the Lone Prairie," known as the "Dying Cowboy," is followed by the song "As I Walked Out in the Streets of Loredo." At the close there is a cadential reminiscence of the "Lone Prairie."

The first song is traced by Jules Verne Allen ("The Singing Cowboy") in his "Cowboy Lore" to an old English sea chant, "Bury me not in the Deep Blue Sea." Sandburg attributes the version in his book to the Black Hills of South Dakota (a spot providing an appropriate desolation!). Mr. Sandburg calls the second song "A Cowboy classic known in several tunes from the spaces patrolled by the Northwest Mounted to those where the Texas Rangers keep law and order – more or less. The air is Old Irish and many of the lines are almost literally from old broadsides peddled in Dublin these years now gone." The Irish jig tune still obtrudes through the verbal picture of a cowboy shot and dying in the streets of Loredo, a town on the Rio Grande.

"Oh, bury me not on the lone prairie."
These words came low and mournfully
From pallid lips of a youth who lay
On his lone bed at the break of day.
He wailed in pain, till o'er his brow
Death's shadows fast were gathering now.
He thought of home and his loved ones nigh
As cowboys gathered to see him die.

"As I recall the well-known words
Of free wild wind and the songs of birds,
I think of home in the shady bower
And scenes I've loved in childhood's hour.
It matters not, I've oft been told,
Where the body lies when the heart grows cold.



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"Oh, bury me not on the lone prairie
In a narrow grave — six foot by three,
Where buffalo paws o'er the prairie sea;
Oh, bury me not on the lone prairie.
Oh, bury me not on the lone prairie
In a narrow grave just six by three
Where buzzards waft and winds blow free.
Then bury me not on the lone prairie."

We buried him there on the lone prairie
Where dewdrops glow and butterflies rest,
And flowers bloom o'er the prairie's crest,
Where wild coyote and winds sport free;
On a saddle blanket lay a cowboy free.
We buried him there on the lone prairie
Where the wild rose blooms and the wind blows free.
His pale young face nevermore to see,
We buried him there on the lone prairie.

THE DYING COWBOY

As I walked out in the streets of Laredo,
As I walked out in Laredo one day —
I spied a poor cowboy wrapped up in white linen,
Wrapped up in white linen as cold as the clay.
"I see by your outfit that you are a cowboy,"
These words he did say as I boldly stepped by.
"Come sit down beside me and hear my sad story;
I'm shot in the breast and I know I must die.

"It was once in the saddle I used to go dashing,
It was once in the saddle I used to go gay;
First to the dram-house and then to the card-house;
Got shot in the breast and I'm dying today.

"Get six jolly cowboys to carry my coffin,
Get six pretty maidens to bear my pall;
Put bunches of roses all over my coffin,
Put roses to deaden the sods as they fall.

"Oh, beat the drum slowly and play the fife lowly,
Play the dead march as you carry me along;
Take me to the valley and lay the sod o'er me;
I'm a young cowboy and know I've done wrong."

We beat the drum slowly and played the fife lowly.

* *

"Oh, bury me not on the lone prairie!"

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III

Interlude: DANCE TUNES FOR STRINGS AND PERCUSSION

IV

MOUNTAINEER LOVE SONG

The version of the composer is close to the one presented in Carl Sandburg's collection as arranged by Leo Sowerby. Sandburg introduces the arrangement with an interesting paragraph: "This is an arrangement from a song heard by Charles Rockwood of Geneva, Illinois, during a two-year residence in a mountain valley of North Carolina. It stages its own little drama and characters. The mountain called Yandro was the high one of this valley. A 'desrick,' Mr. Rockwood was told, is a word for our shack or shanty. The song is of British origin, marked with mountaineer and Southern Negro influences. Other mountain places in the Southern States have their song about going away ten thousand miles; this one weaves in the exceptional theme of the white doves flying from bough to bough and mating, 'so why not me with mine?' "

I'm goin' away for to stay a little while,
But I'm comin' back if I go ten thousand miles.
Oh, who will bind your hair,
And who will glove your hands,
And who will kiss your ruby lips when I am gone?
Oh, Pappy'll tie my shoes,
And Mammy'll glove my hands,
And you will kiss my ruby lips when you come back.

Oh, he's gone away for to stay a little while.
He's comin' back if he goes ten thousand miles.
Look away over Yandro — on Yandro's high hill
Where them white doves are flyin' from bough to bough,
And a-matin' with their mates; so why not me with mine?

He's gone away for to stay a little while,
But he's comin' back if he goes ten thousand miles.
I'll go build me a desrick on Yandro's high hill,
Where the wild beasts won't bother me, nor hear my sad cry.

He's gone away for to stay a little while,
But he's comin' back if he goes ten thousand miles.
Oh, Pappy'll tie my shoes,
And Mammy'll glove my hands,
And you will kiss my ruby lips when you come back.
Oh, he's gone, but he's comin' back.

V

Interlude: DANCE TUNES FOR FULL ORCHESTRA

VI

NEGRO FANTASY

MOANIN'

De trumpet sounds it in my soul,
De trumpet sounds it in my soul;
I ain't got long to stay here,
I ain't got long to stay here.

"The backwoods congregations of the South, both Negro and white," writes Lomax of "Moanin'," "before they were rich or stable enough to buy hymn books, and when few if any of the members could read, used to be led in singing by their ministers. These men would 'line out' several phrases from the Bible, or perhaps from Watts's hymnal,



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and the congregations would take them up and repeat them in a sing-song fashion. Long after the white churches had abandoned this mode of singing, the Negro congregations kept it up."*

Mr. Harris does not suggest the scheme of leading preacher and responding congregation. There is an extended orchestral treatment, and then the words "Lawd! Lawd!" are moaned in descending seconds by all parts of the chorus, camp-meeting fashion, against which the tenors and basses sing the first line. Then all take up the refrain.

VII

FINAL

There are many textual variations of this song of the cowboy who during his restless and wandering life sings of the girl he left behind him. Lomax refers to it as "a popular soldier song; also used in play parties."† The composer's "good night" at the end is his own addition.

If ever I travel this road again,
And tears don't fall and blind me,
I'm going back to Tennessee
To the gal I left behind me.

Oh, the pretty little gal, the sweet little gal,
The gal I left behind me,
With rosy cheeks and curly hair,
The gal I left behind me.

If ever I travel this road again,
And the angels they don't blind me,
I'll reconcile and stay awhile
With the gal I left behind me.
Good night!

Carl Sandburg does not exaggerate when he describes his "American Songbag" as "a ragbag of strips, stripes, and freaks of color from nearly all the ends of the earth." The book is a vivid document, but the most remarkable part of it is the subject itself — its extent in time and in space, its strange origins, its way of revealing character and type. A paragraph or two from Mr. Sandburg's introduction will give an indication:

"The song history of America, when some day it gets written, will accomplish two things. It will give the feel and atmosphere, the lay-out and lingo, of regions, of breeds of men, of customs and slogans, in a manner and air not given in regular history, to be read and not sung. And besides, such a history would require that the student sing his way through most of the chapters.

"If and when such history is written it will help some on the point registered by a Yankee philosopher that there are persons born and reared in this country who culturally have not yet come over from Europe. The chronicle would include that quaint commentary from

* "American Ballads and Folk-Songs."

† Lomax gives a variant which would come from the Indian country:

If ever I get off this warpath
And the Indians they do not find me,
I will go right back to see that gal,
The gal I left behind me.

I could buy such girls as you
For fifteen cents a dozen;
But I am going back tomorrow
And marry my country cousin.

Lomax quotes still another, a third "cowboy" version:

I struck the trail in '79
The herd strung out behind me,
As I jogged along my mind ran back
To the gal I left behind me.

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the Rio Grande, 'In Mexico nobody knows how to sing — and everybody sings!' It would deal with minor incidents, vivid and hilarious. For instance, musical Chicago a few years ago looked with keen interest on a lawsuit. Two composers were each claiming to be the first and only music writer to score the Livery Stable Blues. On the witness stand the plaintiff testified that one evening, long before jazz had become either a vogue or an epidemic, his orchestra was playing in a cabaret, 'and a lady dancer started doing some fancy steps, and I picks up a cornet and lets go a few pony neighs at her. The trombone come through with a few horse laughs. Then the banjos, cowbells, and sax puts in a lot of 'terplitations of their own. And that was the first time the Livery Stable Blues was played.'

"Thus musical history in America already has its traditions and controversies. The origin of jazz is still in a fog of wordy disputation. The years to come will see plenty of argument on other moot matters.

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CHOROS No. 10, *"Rasga o coração"*

By HEITOR VILLA-LOBOS

Born March 5, 1881, in Rio de Janeiro

Heitor (Hector) Villa-Lobos composed his *Chôros* No. 10 in 1925. It was performed in this country at a concert of Brazilian music conducted at the New York World's Fair in May, 1939, by Burle Marx. There was a performance by the Kansas City Philharmonic Orchestra January 4, 1940, and another by the Cleveland Orchestra, Artur Rodzinski conducting, on February 29, 1940.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, three horns, two trumpets, two trombones, timpani, snare drum, large drum without snares, street drum with snares, bass drum, tamtam, tambourine, *caxambu* (glass bottle filled with gravel), *puita* (small animal roar — tin cylinder about 15 inches deep and 10 inches in diameter with a drum-head on one end and a gut string rubbed with rosin which extends from the center of the drum-head through the cylinder — it is played by tightly pulling the hand over the strings), *reco-reco* (ratchet stick, large and small), *xucalho* (rattle, in wood and in metal), and strings.

THE *Chôros"* according to the composer's explanation printed in the score, "represents a new form of musical composition in which are synthesized the different modalities of Brazilian, Indian and popu-



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lar music, having for principal elements Rhythm and any typical Melody of popular character." The composer adds that "the word 'Serenade' gives an approximate idea of the significance of the *Chôros.*"*

The words *"Rasga o coraçäo"* mean "Rend my heart!" There it a chant sung to native Indian words of Brazil over which the melody is introduced, sung to a Portuguese text. This text was thus translated in the programme of the Kansas City Philharmonic Orchestra:

> If thou wish to see the immensity of sky and sea,
> Reflecting the prismatic light of the sun,
> Rend my heart, come and bend over
> The vastness of my pain.
>
> Inhale all the fragrance which rises
> From the thorny flowering of my suffering!
> See! Thou canst read in its pulsations white illusions
> And how it says in its moans: "No."

* The elasticity of the term *"Chôros"* is evident by the various combinations which Villa-Lobos used in the numerous compositions which he gave that name. There are fourteen of them, written from 1920–1928. The first is for guitar solo; the second for flute and clarinet; the third for men's chorus with winds, including saxophone; the fourth for three horns and trombone; the fifth for pianoforte solo; the sixth for orchestra; the seventh for a chamber orchestra; the eighth for orchestra with two pianofortes; the ninth for orchestra; the eleventh for pianoforte with orchestra; the twelfth for orchestra; the thirteenth for pianoforte and orchestra; the last for violin and 'cello.

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It can speak to you in its palpitations —
O hear it gently, sweetly palpitate,
Chaste and purple, in a threnody of evening,
Purer than a white vestal!

Rend it, for thou must see the pain within to be assuaged!
Under the weight of a cross of tears, implore
Birds to sing prayers divine,
God to unite their pitiful airs.

Rend, for thou must see!

~

The father of Villa-Lobos, a writer and amateur 'cellist, gave the boy lessons on that instrument from his sixth year. Hector never showed any tendency toward conformity nor liking for discipline. When he was eleven his father died, and henceforth he stopped attending school, and began a life of playing in restaurants and theatres. He acquired in his own way a familiarity with wind instruments, especially the saxophone, which made it possible to get further jobs and bring home money to his hard-pressed family. He picked up some musical instruction, but was principally self-taught. His compositions date back to 1908; they traverse every conceivable form, from piano pieces up to the opera *"Izaht"* (the first of several) sketched 1912–14. In 1912 he took part in an expedition into the interior of Brazil, his first long

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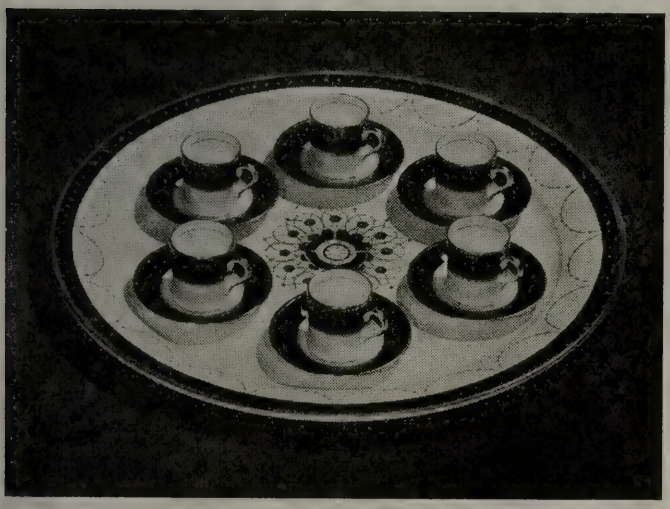
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step in the study of native music, the gathering and assimilation of which has become a life quest.

He was sent to Paris on a scholarship by his Government in 1922. Parisians became interested in this "exotic" and performed his music. Their Brazilian visitor was wary of the ripe, suave and self-conscious culture of Satie and his followers. The spokesman of a people in their first musical awakening, where strength and vividness are more to the fore than adroitness and polish, will guard against acquiring a smooth, but alien, technique at the expense of a style which beneath certain crudities is original and fresh. Villa-Lobos clung to the maxim that it was "better to produce poor music of his own than good music derived from someone else." Nevertheless the artist seeking to clarify and order his musical speech was inevitably influenced by the rounded and assured artistry about him. He wrote chamber works in those years which, according to Nicolas Slonimsky, "are singularly devoid of his customary verve and come dangerously near the staple produce of French impressionism."*

Returning to Brazil, Villa-Lobos continued to compose profusely. The article in Baker's Dictionary of Music under his name lists a full

* "Modern Composers of Brazil," *Christian Science Monitor*, September 28, 1940.



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column of works, and makes the statement that there are "more than 1300" of them. In spite of his non-academic training he has proved in recent years invaluable in the schools of Brazil. In 1931, his Government appointed him Supervisor and Director of Musical Education. He drilled school-teachers in a method of notation of his own devising: the seven notes of the scale are signified by raising in turn the five fingers of the hand and lowering the first two. Villa-Lobos, thus successfully establishing a means of musical communication to great numbers of children, has used it to spread through Brazilian schools both classic choral music and the authentic folk modes of Brazil. Dr. Francisco Court Lange, musicologist of Uruguay, has called this work of Villa-Lobos "the world's greatest achievement in the field of practical musical pedagogy. Brazil will have in a short time a generation of young lovers of music who will form the basis for the future of musical art in South America."

"Villa-Lobos," writes Mr. Slonimsky, "is a 'programmatic' composer. Every piece of music he writes has a story, and every title he places

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The illustration above shows a *gas table* in use back stage in one of the Continental theatres of the early 1800's.

over a finished work is a picture. Brazilian legendary epos particularly fascinates him. His music is more than individualistic; it is almost anarchistic in its disregard for the performer's limitations. When Villa-Lobos needs a certain sonority, he expects the player to produce it. He might have replied to the dismayed performer, as Schönberg did, when a violinist remarked that his Violin Concerto requires six fingers on the left hand: 'I can wait.' Yet Villa-Lobos' music is not unplayable; it is merely difficult in an untraditional way. To the technical complexity is added the complexity of rhythm, and aural perception. Villa-Lobos can write in an exceedingly clear manner, as witness his numerous, and successful, choruses and piano pieces for children; but when he needs utmost expressive power, he resorts to the harshest type of dissonance, and employs instrumental effects that seem to do violence to the instruments, at least in the view of conventional performers."



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ENTR'ACTE

BRAZILIAN PORTRAIT – VILLA-LOBOS

By BURLE MARX

(Extracts are here quoted from the most notable description of Villa-Lobos, the man and his music, which has appeared in English. The article was contributed by his fellow countryman, Burle Marx, to "Modern Music," October-November, 1939).

My first recollections of Villa-Lobos date from 1914, when as a child I came to Rio de Janeiro to study with Henrique Oswald. At that time, Oswald's home was Rio's musical center. I remember Villa-Lobos as a dark young man, with an exceedingly intent face and deep black eyes, who walked about with hands clasped behind his back at Oswald's musical Saturday evenings. I still recall the startled look that came to his eyes on one of these occasions, when my father, who delighted in playing jokes, dropped some ashes from his cigar into the cupped hands of Villa-Lobos, as, in great preoccupation, he strode up and down.

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In this circle, Hector Villa-Lobos was considered a composer of talent, but eccentric and strange. His impatience with academic training was known and so his work was received with much head-shaking as to the validity of its harmony and counterpoint. On the whole he was not taken seriously.

His untamed spirit, fiercely independent mind, and general air of superiority and confidence, made it impossible for him to endure the rigid harmony training of books. For a very short and inconsiderable period he studied with Agnello Franca and Francisco Braga. But everything Villa-Lobos really knows, especially about orchestration, he has learned by himself.

Very little is known about his antecedents. He likes to refer to his father as a well-known writer; on the other hand, he also boasts of his common heritage, the fact that he stems directly from the masses. But this is Villa-Lobos. His mind is endowed with a rich fantasy, fluid and powerful, which works on the detail of his everyday life, molds and makes it function, much as it does with the form and style of a composition. The story, for instance, of his capture by a man-eating tribe during a search for primitive tunes in the Brazilian interior has been so often repeated that Villa-Lobos has come to believe it himself. Most source material gives the year of his birth as 1890 or 1892; he was born, however, in Rio de Janeiro, on March 5, 1881, and is thus a contemporary of Stravinsky rather than of Prokofieff. Despite the general obscurity that surrounds his origins, it seems clear that he must derive from sources reaching deep and far into the life of Brazil. For how otherwise than by a long, intense integration can one account for such kinship with the soil and the spirit of a country? Villa-Lobos, is, in my opinion, the first nationalist composer of the Americas; one must not only be native to a country, but must also possess genius to evoke the sound and feeling of a whole people and its culture. He is as unmistakably Brazilian as Moussorgsky is Russian.

At his father's death, Villa-Lobos, who was then eleven, put an abrupt end to his schooling by getting expelled for general rebellion. Then began a long struggle to win a livelihood for himself and his family. At first he played the various instruments for which he had such an amazing aptitude, in theatre and café orchestras. His father had begun to teach him the 'cello when he was six. At eight he had mastered the embouchure of several wind-instruments in his home. This skill served him well, when he began playing the saxophone for the orchestras of Rio.

Until 1910, when he was twenty-nine, no exact details of his life are known except that he studied by himself, examining the scores of

old masters and European contemporaries and also that he composed incessantly.

Undeniably the year 1912, when he joined a scientific expedition into the interior of Brazil to study the customs and music of Indian tribes, marked the great turning point in his life. For a temperament like that of Villa-Lobos, inclined to the strange, fantastic and exotic, such direct contact with a primitive culture would lead naturally to a new path and a new goal. Only one other composer, Béla Bartók, has to my knowledge made a similar investigation into the folk-music of his country. Villa-Lobos not only recorded, learned and absorbed, but he merged what he found with that which he recognized as his own. The result was a fusion of all the elements in his own nature.

After these researches into primitive Indian melodies, he proceeded further to make an all-embracing study of the folk, popular and indigenous music of Brazil. This feat in itself is without comparison in the story of any great musical career.

The creative fruits of that work appeared in 1914: the *Suite Popular Brasileira,* for viola or guitar; *Cirandinha,* a cycle of twelve pieces for piano; *Danças Caracteristicas Africananas,* a series of three pieces for piano; and the first *Sonata Fantasia,* for violin and piano. The *Danças*

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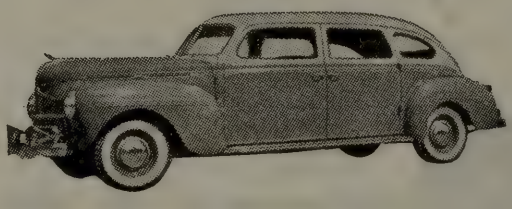
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are based on tunes of the Caripunas African-Indians in Matto Grosso, and are scored for African and other exotic instruments.

Since the revolution of 1930 he has been an important national figure, a center of interest not only for Brazilians but for artists and intellectuals all over South America. Today he is one of the great contemporary Latin-American personages. Despite his growing fame, which took on international proportions after his European travels in the 1920's, Villa-Lobos lives in self-imposed seclusion in a house in Rio which is simple, with not too many modern comforts.

When Villa-Lobos came to Europe for the first time in 1922, on a scholarship granted by the Brazilian government, he was already a man of forty-one years. He was not entirely ignorant of the musical movements then agitating Paris and other centers; the works of Debussy, Ravel, Roussel, Ropartz, were known to him, and also the music of Satie and other *avant-garde* composers.

He is that rare phenomenon, a composer who composes as a worker works at his trade. With him it is not a question of time, mood, feeling, or inspiration, but rather of necessity. His music is a continuous, spontaneous, abundant pouring forth. He is perhaps the only modern composer who creates with complete abandon and unselfconsciousness. Not at all perturbed by rigid innovations, or by problems of style and



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form, he creates like a god – without question and with sure confidence. Each work has a form, a color, a style and vigor of its own. It is possible perhaps that such an amalgamation of contending forces – indigenous, primitive, Portuguese, European and African – could spring only from a country like Brazil with its great unexplored forests, its mountains, its rivers and vast skies. Whatever the sources, the music is Villa-Lobos.

Early poverty and struggle have accustomed Villa-Lobos to work amid the greatest noise and bustle. He can compose while his friends are all about him or while he is listening to music. He once confided in me that he can go to a café, and during the playing of a Viennese waltz, write something in an altogether different style. One half of the suite *Caixinha de Boas-Festas* (Magic Windows) was finished, orchestrated, and the parts scored, all in the course of a single evening. He had promised this for one of my Saturday afternoon Youth Concerts; the Thursday before, as it was not yet done, he wrote all that night, surrounded by friends. A pupil in the next room, playing the composer's symphonic poem, *Amazonas,* heard him suddenly cry out, "That is a G-B in the bass!" The next morning on Friday, the first half of *Caixinha de Boas-Festas* was ready for rehearsal. This work is in my opinion one of the most transparent and perfect examples of orchestra color.

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Returning to this country in 1933, Mr. Shure appeared with the Boston Symphony Orchestra in Brahms's Concerto No. 1 in D minor at a Monday Evening concert, December 18, 1933, and the same work at Carnegie Hall, New York, March 3, 1934. In the Friday and Saturday series he played in Beethoven's Concerto No. 5, February 28 and 29, 1936.

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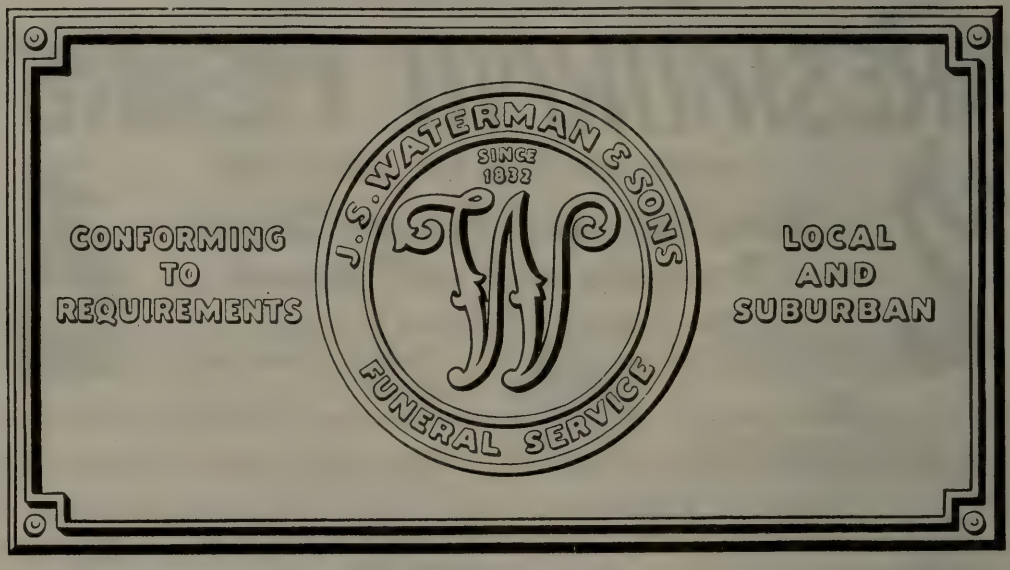
By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

The concerto has been performed with this orchestra by the following pianists: B. J. Lang (March 14, 1884); Carl Baermann (March 19, 1886); Rafael Joseffy (January 17, 1896); Adele Aus der Ohe (February 10, 1899); Rafael Joseffy (December 30, 1904); Ossip Gabrilowitsch (February 15, 1907); Harold Bauer (February 25, 1916); Carl Friedberg (March 23, 1917); Ossip Gabrilowitsch (January 19, 1918); Felix Fox (November 21, 1919); Harold Bauer (December 7, 1923); Moriz Rosenthal (February 11, 1927); Artur Schnabel (Brahms Festival — March 23, 1930); Ossip Gabrilowitsch (Brahms Festival — April 28, 1933); Josefa Rosanska (Tuesday series — February 5, 1935); Beveridge Webster (Monday series — December 30, 1935); Artur Schnabel (April 10, 1936); Myra Hess (April 9, 1937); Artur Rubinstein (April 6, 1939).

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.



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"It is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll out of his overcoat* pocket and says casually: 'Look at that and write me what you think of it.' "

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier — "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B-flat — the true and tried B-flat!"

The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo" was nothing less than the *Allegro appassionato* which, inserted between the first movement and the *Andante,* gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with piano obbligato." Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty years had passed since his First, in D minor. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Billroth, the concerto

* Brahms, far more interested in comfort than style, seems to have been famous for an old brown overcoat at this time. He must have worn it with entire complacence, for his friends, the Herzogenbergs, wrote him (October 28, 1881) — "If you only knew how we two look forward to seeing that good old brown overcoat!"

first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Sienna, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme. Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's "Nänie," and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see. Performances were arranged for a number of cities in November and December, the composer to take the piano part. Budapest was the first, on November 9; then came Stuttgart, November 22. Bülow conducted it at Meiningen on November 27, and subsequently took his orchestra to Berlin and to Hamburg, introducing the concerto in those cities. Zurich, Breslau, Kiel, Bremen, Münster likewise heard it. Before the performance in Vienna (December 26), Brahms, as he had done (or was to do) with each of the four symphonies, played his own two-piano arrangements with Ignatz Brüll, for a group of friends. The tour also included Leipzig on New Year's Day, 1882, Utrecht later in January, and Frankfort in February. Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the programme "by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested towards the composer

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on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

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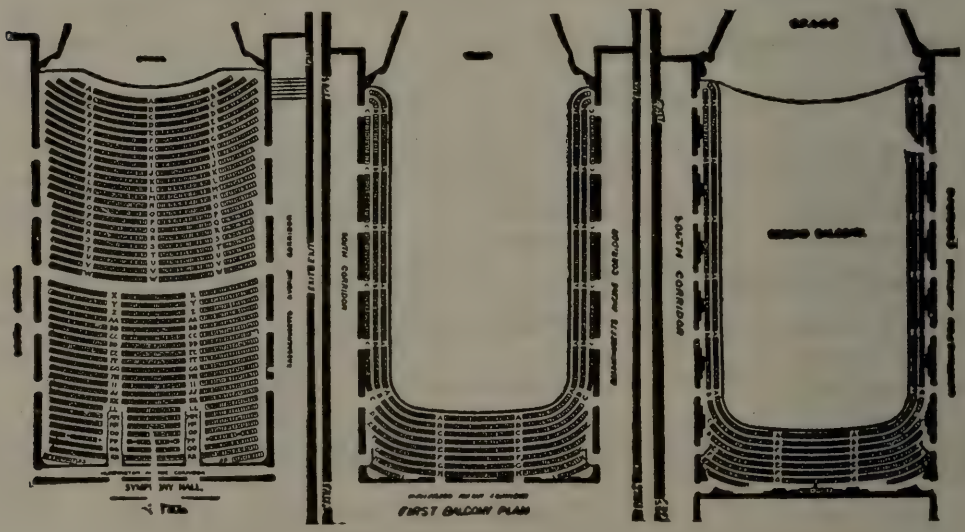
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Boston Symphony Orchestra

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with historical and descriptive notes by

JOHN N. BURK

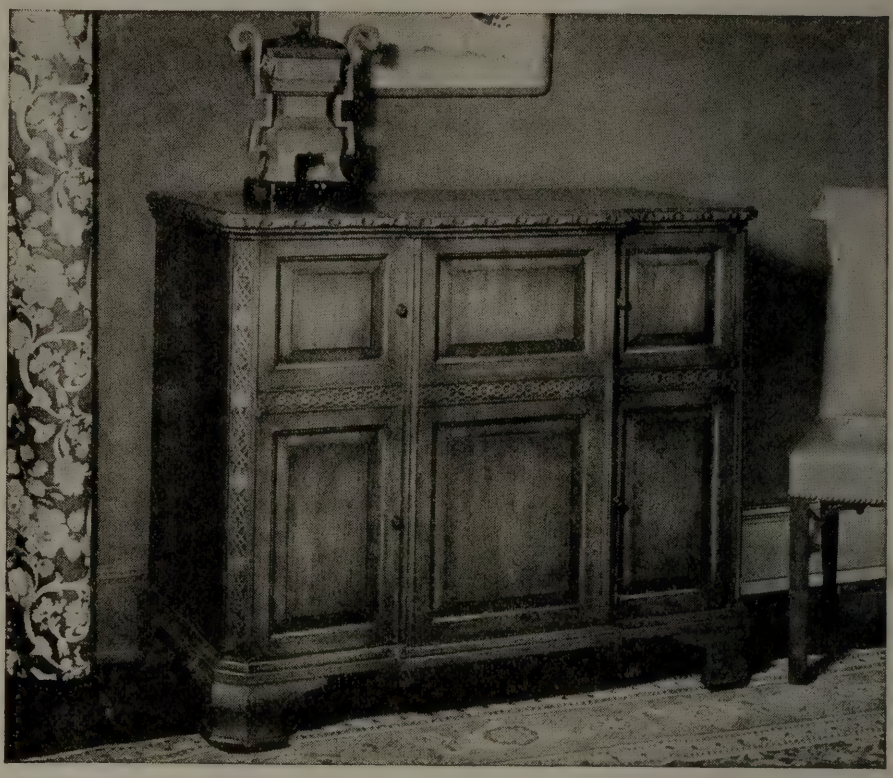
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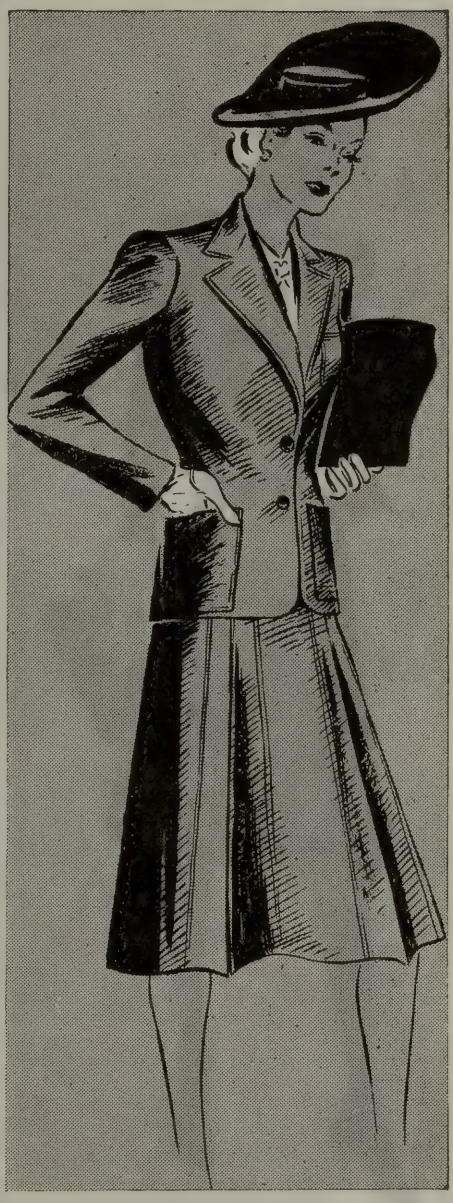
Also continued is a group of photographs of soloists who appeared with the Boston Symphony Orchestra in its second decade — 1891 to 1901.

Through the courtesy of Mr. Gluyas Williams, there is on exhibit in cases in the First Balcony Gallery a series of delightful and friendly humorous drawings by Mr. Williams used to illustrate a book titled "People of Note" by Laurence McKinney, consisting of stanzas describing each instrument and its player in a symphony orchestra.

BERKSHIRE MUSIC CENTER—1941

The Berkshire Music Center announces the particulars of its second season at Tanglewood (July 7–August 17) for next summer in a catalogue which has been bound in the alternate Boston Symphony programmes of the last two pairs of concerts. Those who wish extra copies may obtain them by asking at the Subscription Office.

The Center will add, to its distinguished faculty of last year, Gregor Piatigorsky, who will have charge of the Chamber Music Department; Hugh Ross, Conductor of the Schola Cantorum in New York, who will join G. Wallace Woodworth in preparing the Festival Chorus for the performance of Beethoven's "Missa Solemnis" at the Berkshire Symphonic Festival and in directing classes in choral conducting;



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and Leo Schrade, who is now connected with the Department of Music at Yale University.

The school will offer classes as last year in orchestral conducting under Serge Koussevitzky, assisted by Stanley Chapple; composition under Paul Hindemith and Aaron Copland and operatic interpretation under Dr. Herbert Graf. The advanced orchestra will be under Richard Burgin and members of the Boston Symphony Orchestra.

Paul Hindemith will conduct a chronological survey of the development of choral and instrumental music as part of the work of the Department of Music and Culture, which will be the largest department of the School and which will include the Festival Chorus. Lectures will be given by Olin Downes, Howard Hanson, Archibald T. Davison, Carlton Sprague Smith and others.

An enlarged membership, limited to 350, will be accepted for the school's second year. Applications now received already approach this number. To accommodate these, new buildings are planned with extended facilities for group performance.

THE NEW SUBWAY

Attention is again called to the increased transportation facilities which will benefit the patrons of the Symphony concerts. The new subway provides service from downtown to the entrance of the Hall in a few minutes. Work has already begun on the new underpass by which the Huntington Avenue traffic will cross Massachusetts Avenue. The completion of this underpass, within a few months, is expected further to relieve traffic problems in the neighborhood.

THE NEW RECORDS OF BRAHMS' FOURTH SYMPHONY

Of the printed comments on the new recording of Brahms' Fourth Symphony by the Boston Symphony Orchestra, several are here quoted:

Howard Taubman, *New York Times*, February 2, 1941:

"This new release shows the Boston

ensemble at the peak of its form. The Brahms symphony is played with stunning virtuosity and passionate intensity, hallmarks of the orchestra and its leader. If you wish to discover what modern recording technique can do to imprison the glory of a great orchestra on black discs, try this album. It goes to the head of the list of recordings of the Brahms Fourth."

Philadelphia Inquirer, February 2, 1941:

"Here at last is the long-desired first-rate recording of Brahms' Fourth, which for all its unevenness contains, in the final Passacaglia, the greatest single movement that Brahms wrote. The artists are Serge Koussevitzky and the Boston Symphony Orchestra. Of the interpretation, it may be said that it is true and vigorous and sensitive; as for the performance, the Bostonians are at their magnificent best. Furthermore, the recording mechanically ranks with the finest achieved to date. Those who have been waiting for an adequate representation of the Fourth on discs need wait no longer, for this set is not merely adequate, but superlative."

Irving Kolodin, *New York Sun,* February 1, 1941:

"To these ears, the characteristic sound of the Boston Symphony Orchestra has never been so well preserved in record grooves as it is in the Brahms Fourth Symphony now offered in Victor album 730. Perhaps it is because the sonority range of this work is so wide, varying from the lean strings of the first movement to the heavy brass chords of the passacaglia, from the triangle of the scherzo to the flute solo in the finale, that the impression is so strong. But it may be accepted as a model of what fine recording should be."

Gramaphone Record Supplement, February 1941:

"Koussevitzky gives us a well-molded and sensitive reading which we feel penetrates nearer the heart of the work than the others, all of whom follow the same pattern, with the exception of De Sabata, whose individual approach and excellently recorded performance are worth investigating. The recording has a wide dynamic range and is exceptionally clear and brilliant, with considerable chamber resonance, but the individual instrumental timbres are clearly heard in this estimable performance by the Bostonians."

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SATURDAY EVENING, March 1, *at* 8:15 *o'clock*

Mahler.....Symphony No. 9

I. Andante comodo
II. Im Tempo eines gemächlichen Ländlers
III. Rondo: Burleske
IV. Adagio

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SYMPHONY NO. 9

By GUSTAV MAHLER

Born at Kalischt in Bohemia, on July 7 1860; died at Vienna on May 8, 1911

Mahler wrote the complete score of his Ninth Symphony in the summer of 1910, after sketches made in the previous year. The first performance took place in Vienna, June 26, 1912 (under Bruno Walter). The first performance in the United States was given by the Boston Symphony Orchestra under Serge Koussevitzky, October 16, 1931. There was a repetition December 8, 1933, and another March 27, 1936. The final *adagio* alone was performed December 8, 1939.

The orchestration calls for four flutes and piccolo, three oboes and English horn, three clarinets, E-flat clarinet and bass clarinet, four bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, triangle, tam-tam, chimes, Glockenspiel, snare drum, two harps, and strings. In the finale, the fourth bassoon, the third trumpet, and the second harp are omitted, and only the following percussion are used; timpani, bass drum, and cymbals.

LATE in 1907, Mahler came to America, where for three seasons (until within a year of his death) he conducted opera performances, and the Philharmonic concerts in New York. It was his intention to earn a sufficient fortune to retire from his strenuous and exhausting efforts of conducting, and to devote himself at leisure to the creative work

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which, through the career of this tireless musician, had been for the most part crowded into his summers. That retirement he never knew. In the summers of 1908 and 1909 respectively, returning to his native Austria, he composed *"Das Lied von der Erde"* and the Ninth Symphony. A Tenth Symphony, upon which he worked in 1909, remained an uncompleted fragment.

According to Bruno Walter and other of Mahler's acquaintances, the composer hesitated to give the number nine to a symphony, and called *"Das Lied von der Erde"* a song cycle instead. Beethoven's precedent of nine had never been exceeded. Bruckner had not lived to finish his Ninth, and Mahler did not live to finish a tenth.* Mahler, so Bruno Walter believes, hesitated even to show the score of his Ninth Symphony to the conductor. "He probably brought it back from Vienna in the spring of 1910, but I cannot recall having seen it at the time and it is likely that it came to me only after his death. Perhaps, too, he was prevented by superstitious awe from telling me of the fact that after all a ninth had come into existence. Up to that time, I had never noticed even a trace of superstition in his clear, strong spirit, and even on that occasion it turned out to be not that but an only-too-well-founded foreboding of the terrible consistency of the Parcæ."

Death, which had been a recurrent motive in his symphonies, even from the First, and in his *"Kindertotenlieder,"* became the dominating prepossession of the last three works. The death of his child, October 15, 1907, had saddened him, and he soon came to know that he had but a short time to live. Suffering from angina, which grew worse with the strain of conducting, his end is considered to have been hastened by his heavy schedule of concerts in 1909 and 1910. The last symphonies were as a triple farewell to life.† *"Das Licd von der Erde"* expressed a philosophy of pessimism and withdrawal from the world. The Ninth Symphony is even more markedly a dismissal of life. Through the sketches of the Tenth Symphony, which was to be in five movements, were such remarks as these: "Deathwork (foreboding)," and in the fourth movement: "The devil dances this with me; madness leaps at me, accursed. Destroy me that I may forget what I am; that I may cease to be — that I may forget!" And at the end of the movement: "Farewell, my play instruments, farewell!"

* Glazounov, having written his English Symphony in 1907, refrained from a Ninth through the twenty-nine years that remained of his life. Nicolas Miaskovsky, having long since shattered the superstition, has completed his twenty-first symphony.

† "The Song of the Earth" was based upon a collection of Chinese Poems which Hans Bethge had put into verse under the title "The Chinese Flute." It is in six movements, each with a poem to be sung by tenor or contralto — "The Drinking Song of Earthly Woe," "Autumn Solitude," "Of Youth," "Of Beauty," "The Drunkard in Springtime," "Awaiting a Friend — The Farewell of a Friend." It was performed at these concerts December 7, 1928, December 6, 1930, and November 6, 1936.

Mahler at different times expressed his desire to hear his new works once, justly performed. Mahler the creator was tremendously solicitous about his unpublished music — carried the manuscripts of his symphonies about with him in a trunk which he jealously guarded from possible loss. Once published and properly performed, his works no longer concerned him. He was not interested in their repetition. The last three symphonies were not performed in his lifetime. Bruno Walter, "anointed apostle" of Mahler, performed *"Das Lied von der Erde"* in Munich in November 1911, six months after its composer's death, and the Ninth in Vienna, in June, 1912. Two movements of the Tenth Symphony were performed by Franz Schalk at a Festival in Vienna, October 11, 1924.

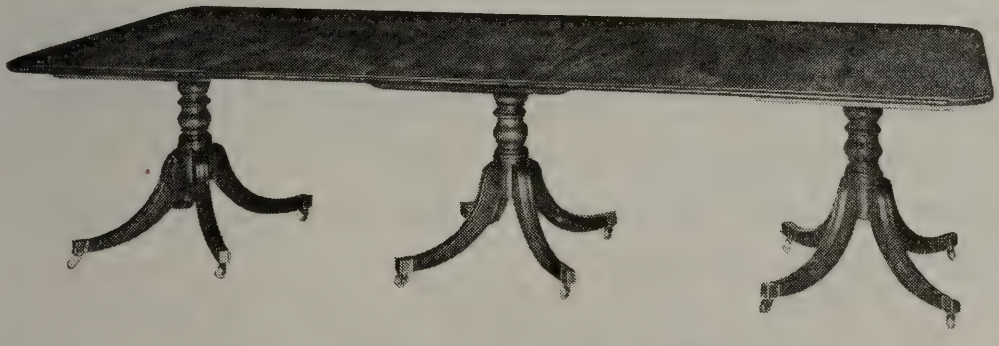
In his Ninth Symphony, Mahler does not resort to the swollen forces he sometimes used. Paul Bekker,* in his analysis of the score, emphasizes Mahler's departure from the symphonic structure — the sonata form he had always adhered to. "Here there emerges an unprecedented, fantastic expression of power, without rule, improvisatory, yet bearing the marks of an inner law of its own. It is lacking in the dualism of themes, their significant interrelation, development in the expected ways. Yet a vastly thought structure is observable. There is

* Paul Bekker: *"Gustav Mahler's Symphonien."*

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a thematic basis which expands, converges, clashes, is revealed and again veiled. There is a noble melodic assertion and varied imagery. . . . He attains a new synthesis of old principles through the will of an inner spirit freshly released."

The Ninth takes its evolution naturally from *"Das Lied von der Erde."* Its prevalent mood is almost a continuation of the moving close of the previous work, the song of "Farewell" in which the poet finds peace at last in the mystery of eternity, the final word *"ewig"* floating darkly into silence. The Ninth Symphony begins with an *andante* and ends with an *adagio*. The two middle movements provide the contrast with a vigorous *"Ländler,"* and a mocking *Rondo-burleske*. This third movement brings the climax of sonority, but not of mood. The spell of the finale, curiously similar to the finale of *"Das Lied von der Erde,"* pervades the work and leaves its dominating impression.

The first two themes of the first movement, D major and D minor, align themselves in irreconcilable opposition. The macabre element is much in evidence, particularly where the composer makes a reference to the scherzo of the Fourth Symphony, which there was called *"Freund Hein spielt auf."* (Freund Hein was not an "evil, terrifying god, but a friendly leader, fiddling his flock into the hereafter.") Later he introduces ponderous funeral measures for trombones over a roll

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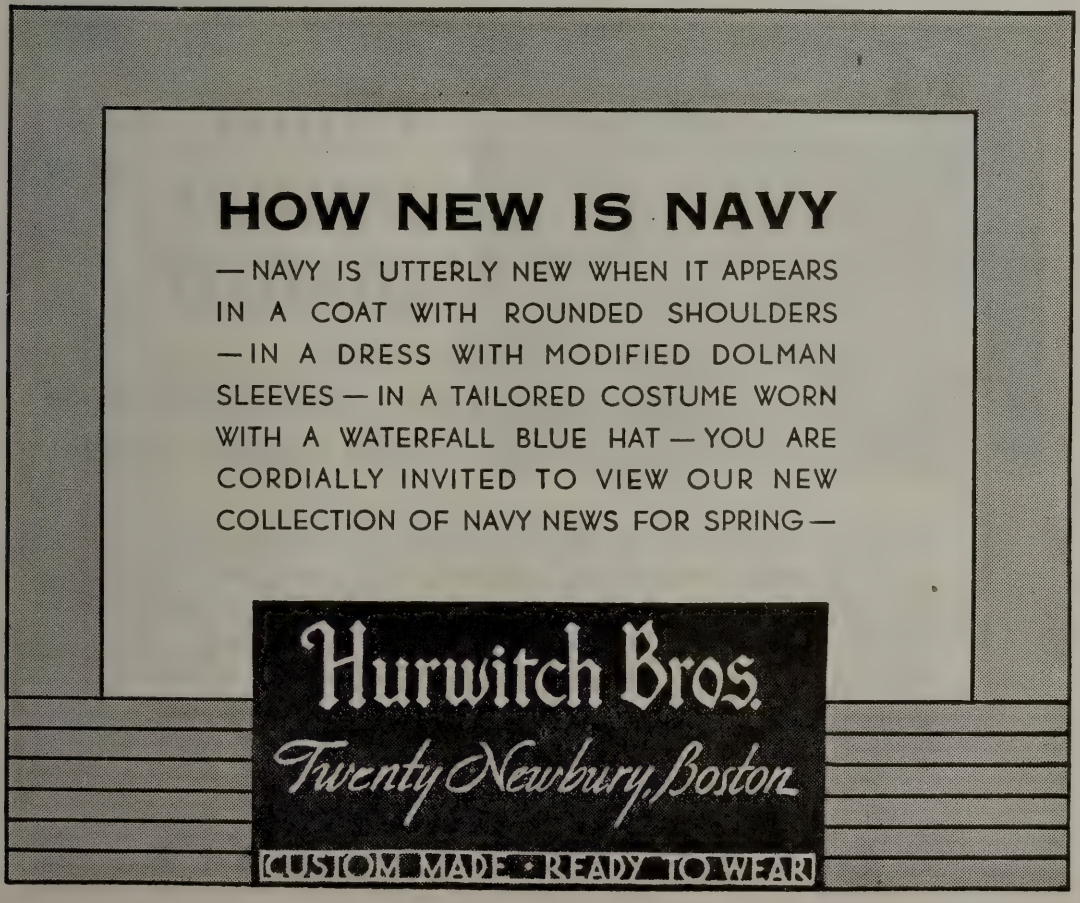
of the drums, which leads to a sort of funeral music, *"Wie ein schwerer Kondukt"* it is marked, with a refrain for the wood winds, interspersed with trumpet fanfares. The music subsides into a gentle elegy and a peaceful ending. "A silvery flageolet of the violoncellos and piccolos brings the final chord. It is fulfilled. From earthly subjection of strife and pain the spirit has found shelter, returned once more to happiness."

Of the Scherzo, Bekker writes: "As friend and redeemer, as gently lulling comforter, Death came in the first movement. As demon he rules over the two middle movements, Scherzo and Rondo. Not now as in the Fourth Symphony, in the mediævally mummified form of 'Freund Hein' with his Death's fiddle. This time he exorcises the powers of darkness, bids them dance to his tune. The dance-images of earlier works return. Similar sonorities, kindred rhythms, sometimes in plausible form, sometimes grotesquely distorted. But all of this, overcast with a spirit of gruesome irony, appears as if happy thoughts, seen reflected in a prophetic crystal, have become reversed and distorted. A garish parody of life, clothed in mockery, striving to rejoice, but fearing instead. Dances with limbs never swinging free, but always fettered. A prodigious Demon of rhythm holds sway, and is master of its mood.



"'*Rondo Burleske,*' wrote Mahler over this third movement. . . . This movement is also a backward glance upon life, with its indomitable activity, in which the song of creation is but an undercurrent to the always renewing changes of surging power. The artist mocks himself in a mockery which gives voice to the feelings of all those whose home is not in this world and its errors, who yearn for other shores. A movement of burning scorn. He who has accepted this world reeling in its boundless course, who has loved it with all its ties — and still loves it — in time, facing death, he has found it vain. So Mahler turns once more to his tragic tonality of A minor, which he had used in the second movement of the Fifth, in the Sixth, in the 'Drinking Song of the Sorrow of the Earth.' " The movement traverses a chorale, intoned by the horns and trombones, and there is a consolatory melody for the violins before the final chords "where the storm, finding no further opposition, releases a ferocious bolt which seems to cleave the world with its sharp dissonance. The trombones and trumpets peal their closing chord of the triumph of negation.

"Was this life? Senseless confusion, with painful premonitions of a higher world forced down into the fury of aimless struggle? To groan in deepest agony, to turn from the apparition of this world, to seek



after another life, after an existence without stress and drive of will. The violins soar slowly, and with heavy accent — a profound, a beatific adagio lifts its voice. Again, as it was at the close of the Third Symphony, there are measures of a godlike love. But it is the love, not of a budding and flowering nature, but of a nature dying. D major, key of life's fulfillment, gives way to D-flat, key of sublimity. The mighty Pan appears no longer as creator, but as god of release. Becoming is transformed into ceasing. Death is the godlike love; its majesty possessing the string-choir in full songfulness. The melody is placid, yet wrought with the highest intensity of feeling. It is no song of mourning, but a noble affirmation, the unfolding of a final vision." It is melody unadorned, tenuous, almost static, yet its spell completely pervades the scene as the strings fade upon their last harmony into silence. No longer torn by inner conflict and furious questioning, the spirit finds its final chord of peace and consummation."



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ENTR'ACTE

WHY MAHLER, TOO?

By WARREN STOREY SMITH

(Quoted from *Chord and Discord*, published by the Bruckner Society of America, Inc.)

TWENTY years or so ago there was, generally speaking, no such musical figure as Bruckner'n'Mahler, the bicephalous composer of formidable symphonies, variously regarded with dislike, indifference and high esteem. The pairing of composers seems to be an ineradicable human or, perhaps, critical instinct. But at the close of the nineteenth century and in the first decades of the twentieth such pairing was commonly not of Bruckner and Mahler but of Brahms and Bruckner and of Mahler and Strauss. The north German was linked with the Austrian, his unwilling rival in the Vienna of the eighties and nineties, and the Bohemian with the Bavarian, as one of the outstanding representatives of the then new German school.

In his "The Symphony Since Beethoven" Felix Weingartner thus grouped them. He suggested that if Brahms and Bruckner could have been rolled into one we would have had once more a "great composer." And appraising Mahler and Strauss he was decidedly more sympathetic toward the former. In 1897 he had conducted a partial première (three movements out of seven) of Mahler's Third Symphony. Shortly afterwards he wrote, in the first edition of his twice-revised brochure: "Mahler's most striking characteristic is the remarkable breadth of his themes. . . . Another very favorable characteristic of Mahler is the thoroughly musical nature of his compositions, in spite of the programmes which he gives. He is a musician through and through." And he adds, "In many ways he is like his teacher,* Bruckner, only he understands better how to work with his themes and how to build up his movements" (translated by Carl Ambruster). In the light of modern critical opinion all that Weingartner has to say on Brahms and Bruckner, Mahler and Strauss is worth reading. His disparaging attitude toward Brahms was, however, considerably modified in the third edition of his work (1909).

But why the present situation? How has it come to pass that Bruckner and Mahler now need championing, while propaganda for Brahms and Strauss would be a quite superfluous endeavor? Undoubtedly, if Bruckner's far more formidable, more radical symphonies had been accepted as readily as those of his younger contemporary, it still might

* Mahler, though a disciple of Bruckner, was never his pupil.

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be "Brahms and Bruckner." And if the symphonies of Mahler had made their way as speedily as the tone poems of Strauss, these two composers would still be the Haydn and Mozart or Bach and Handel of the early twentieth century.

Brahms, as we all know, would never have labored in Bruckner's behalf, since he had scant respect for him as composer. Strauss, on the other hand, was one of the earliest supporters of Mahler. Yet regardless of the attitudes, wishes and intentions of the two men, Brahms has proved to be Bruckner's worst enemy and Strauss has impeded a cause that, personally, he was only too glad to further. If the less perplexing symphonies of Brahms had not been ready at hand to fill a needed place in the repertory, those of Bruckner would certainly have been more eagerly investigated. And, as Leigh Henry has pointed out, the brilliant talent of Strauss blinded the world to what seemed the more sober radiance of Mahler. Furthermore, both Brahms and Strauss enjoyed the advantage of a greater terseness of utterance, and hence of an easier assimilability. Even in Strauss versus Strauss, brevity has been of assistance. We hear more *Don Juans* than *Don Quixotes* or *Domesticas,* more *Tod und Verklärungs* than *Heldenlebens,* and it is certainly arguable that this preference is not wholly a matter of relative merit.



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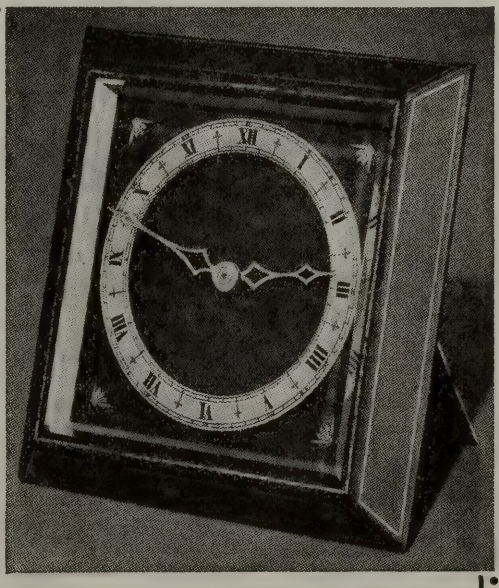
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And so Bruckner and Mahler failed to gain ground as rapidly as their rivals, while the first World War tended to increase this disparity. In this country, of course, all four were classed as modern German composers and therefore dropped for a time from the current symphonic repertory. Brahms was the first to be restored to it and Strauss soon regained his former position, but for some time little attempt was made to rescue Bruckner and Mahler from the temporary oblivion into which they had fallen, a state of affairs partly attributable to the persistent hostility and obscurantism of certain reviewers.

In the case of the Boston Symphony Orchestra, to cite one example, Mahler's music was brought back to the repertory considerably earlier than that of Bruckner. Pierre Monteux — of all conductors — introduced Mahler's First Symphony to Boston in 1923, while Bruckner was not returned to Symphony Hall until six years later, when Serge Koussevitzky revived the Eighth Symphony, which had slumbered on the library shelves since 1909. The last few years have gone a long way to place both composers in the position they rightfully should occupy in American musical life, even though conductors and audiences still stand in need of considerable persuasion if the former are to be rescued from their inertia and timidity and the latter from their apathy and

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prejudice. No doubt because of efforts already made, critical antagonism has perceptibly waned.

Thus there are plenty of superficial reasons for a Bruckner-and-Mahler society in this country. Nevertheless, the fact still remains that the two composers have more points of difference than of similarity. It is perfectly possible to hold to the one and despise the other, even though it is equally possible to like or dislike them both.

Assuming the resemblances arising from a common musical ancestry and the fact that Mahler was, in a sense, the heir of Bruckner, what have the symphonies of Bruckner and Mahler in common, outside their general largeness of design and the prevalence in both of long-spun, song-like, diatonic themes? About as much, or as little, as the men themselves. Mahler wrote self-consciously; Bruckner, instinctively. Mahler's music variously reflects his philosophic attitude toward life, his *Weltschmerz,* pessimism and sardonic irony, his avowed escapism in the recollections of his childhood. Even his religious mysticism was something wholly distinct from Bruckner's childlike faith. In one sense or another, Mahler's instrumental music was almost always programmatic, however much he may have tried to throw the listener off the scent by asking him to hear it as music *per se.* Bruckner, on the other hand, wrote with almost no external preoccupation. His own "poetic"

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interpretations of his music, as in the case of the Romantic Symphony, the Adagio of the Seventh or the Scherzo of the Eighth, were in the nature of afterthoughts, and not always especially happy ones. When Mahler uses thematic material from his songs, it is with a far more literal intent than was the case with Bruckner's symphonic borrowings from his sacred choral music in the Adagios of the Second and Seventh. Incidentally, in the matter of form Bruckner, for all his minor irregularities, was, as compared with Mahler, a hidebound traditionalist. Like Mozart, he was the product of one century, while Mahler, like Beethoven, straddled two.

It might even be said that in their divergence in the matter of the programme Mahler is calculated to repel the absolutist and Bruckner to attract him, that Mahler makes his greatest appeal to the listener who is only too willing to line music up with human experience. Just now that tends perhaps to narrow his audience, since abstract music is again very much in the saddle. Your neo-classicist will have much in common with Bruckner, though he may shrink from his very uncontemporary lushness and magnificence. For Bruckner's symphonies are quite as general in their implications as those of Brahms, or Schubert's C-major, and far more so than Beethoven's Eroica, Fifth, Pastoral and Ninth.

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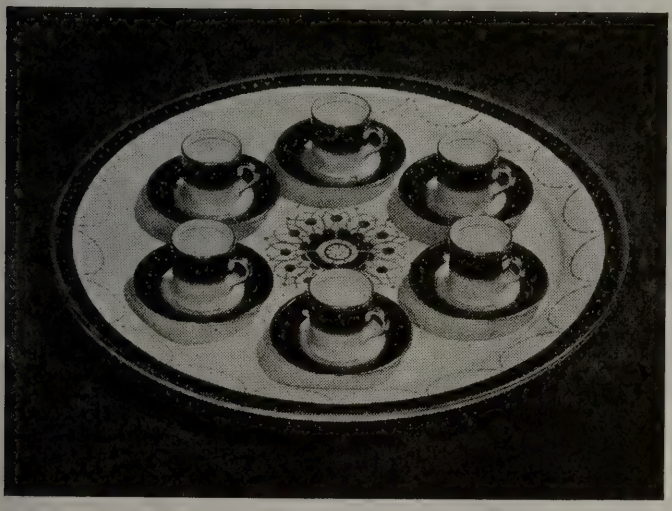
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It was these last-named works, however, that were Mahler's points of departure. We hear the Pastoral in the opening of the First Symphony and parts of the Third, which was also nature music; the funeral march in the Eroica finds many echoes in Mahler. And of Beethoven's innovations in regard to the use of voices in the Ninth Mahler made the most, carrying that essentially unsymphonic procedure farther than it had ever been carried before or probably will ever be carried again. In his Second, Third, Fourth and Eighth Symphonies we find voices; solo, choral or both. Moreover, if Bruckner had written *Das Lied von der Erde* — and we can as easily imagine him writing *Pierrot Lunaire, Wozzeck,* or *Elektra* — would he have thought to call the work a symphony?

The man of the world and the peasant, the cosmopolite and the provincial, the man of intellect and wide reading and the man who, though lettered, was still far from learned, the man of family ties and the celibate (even though an unwilling celibate) could not in the very nature of things write the same sort of music. There is in reality no such composer as Bruckner'n'Mahler. In fact, only the English-speaking countries have ever imagined that there was.



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"BABA-YAGA," Tone Picture, After a Russian Folk Tale, *Op.* 56

By Anatol Constantinovich Liadov

Born at St. Petersburg, May 10, 1855; died on August 28, 1914

"The Enchanted Lake" was published in 1909, "Baba-Yaga" in 1905. "Baba-Yaga" was first performed by this Orchestra January 7, 1911. Pierre Monteux put both pieces on a Boston Symphony programme, February 10, 1922, together with the same composer's "Kikimora," a Folk Fairy-Tale for Orchestra, *Op.* 63. The three pieces were performed at these concerts under Dr. Koussevitzky's direction, February 27, 1925; "The Enchanted Lake" and "Kikimora" May 1, 1936.

"Le Lac Enchanté" is scored for three flutes, two oboes, three clarinets, two bassoons, four horns, timpani, bass drum, celesta, harp, and strings. The score is dedicated to Nicolai Tcherepnin.

"Baba-Yaga" is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, three trombones and tuba, timpani, xylophone, bass drum and cymbals, and strings. The score is dedicated to Vladimir Stassov.

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Concerning "The Enchanted Lake," the composer allows his title to suffice in the way of verbal description.

"Baba-Yaga," like *"Kikimora,"** is full of pictorial associations to any Russian. Baba-Yaga is the female witch of Russian fairy tales. A line from Alexander Afanasiev's "Russian Folk Tales" is quoted in the score: "Baba-Yaga went down into the court and whistled – and there stood before her a mortar, pestle, and broom. Baba-Yaga seated herself in the mortar and set forth, speeding herself with the pestle, sweeping away all traces of her flight with her broom. Soon the woods were astir, the trees crackling, the leaves rustling." This was Baba-Yaga's invariable method of travel. She lived in a hut which stood on four fowls' legs and would turn around at command. The *Izba,* sometimes a mansion, was surrounded by a fence of human bones, relics of many meals. Skulls served for fence posts, and these skulls had real eyes which would glow to give illumination at night. The name Yaga

* W. R. S. Ralston, in "The Songs of the Russian People," says that *Kikimora*, or *Shishimora* (the French *"cauchemar"*), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasiev, "is probably the same as the provincial expression *'shish'*: *'Domovoy,'* demon, etc. The second half means the same as the German *'mar'* or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to *'mora'* means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night. The *Kikimora* are generally understood to be the souls of girls who have died unchristened, or who have been cursed by their parents and so have passed under the power of evil spirits."



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(*"Baba"* is familiar for "woman" or "peasant woman") has led to indeterminate speculation on the part of philologists and demonologists. Afanasiev traces it to the Sanskrit *"Ahi"* – the word for snake. Shchepkin (in "Russian Folklore") brings forward the word *"yagat"* meaning "to brawl," a word still found in Siberia. This would be plausible, for the witch is always depicted as scolding noisily. Others put forward *"yest"* – the Russian verb "to eat," for Baba-Yaga was always ravenous for the tender flesh of children.

Baba-Yaga often had designs upon the daughter of some cruel stepmother who sent her to the witch's *Izba* in the secret hope that she would be devoured and thus disposed of. The young heroine was usually aided by a cat, a dog, a tree, which in gratitude for her kindness would give her a charm to match the evil powers of the opponent. The intended victim would escape at the critical moment and "Bony Shanks" would immediately be after her in her mortar. About to be overtaken, the child would throw down a brush which would become an impenetrable forest, or a towel which would become a broad river. Sometimes heroes attacked Baba-Yaga in her *Izba,* seizing the pestle with which she belabored them or hanging her by one foot and severing the cord so that she dropped into an abyss. It was her habit to cut strips of flesh from a hero, but sometimes she was content to petrify him. On one occasion she told a hero to pull a hair from his head, tie three knots into it and blow upon it. He pretended ignorance and asked her to show him how. Lacking wit, she thus worked the evil spell upon herself and turned to stone. He put her into her

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mortar and threatened to pulverize her until she agreed to restore his comrades whom she had petrified.

Liadov as a young man became closely associated with the nationalist group of five at that time when they were growing estranged from Balakirev on account of his domineering ways. When Belaiev, patron and benevolent publisher, became the center of their orbit, Liadov was with them constantly, attending their musical evenings, whereat his latest work, with those of the rest, would be played over. His brilliant talents were accepted by them, and in the joint compositions of which they were so fond, such as the "Paraphrases" (Tati-Tati" Variations), or the Quartet on the theme B-La-F (in deference to Belaiev), the initials "A. L." took a prominent place. When there was a matter of orchestral filling-in to be done on a posthumous score of Glinka, the tangled sketches of Borodin, or Moussorgsky, Rimsky-Korsakov, always the first ministrant in such matters, called the skill of Liadov to his aid.

The friendship of Rimsky-Korsakov and Liadov was long-enduring and cemented by such projects as these. They were long associated as co-professors in the Petersburg Conservatory. When in 1908 Liadov, with others, resigned from the Conservatory in protest against the

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ejection of Rimsky-Korsakov, this act of loyalty might well have troubled the conscience of the older composer, on account of an episode connected with their first association. It went back to the season of 1875–76, when Liadov, a youth of twenty, became known to Rimsky-Korsakov (who was only eleven years older) as a pupil in his classes. Rimsky-Korsakov makes a confession in his memoirs. Liadov was "incredibly lazy," and ceased coming to the classes altogether. The young man and his classmate, G. O. Dütsch, were expelled for their "laziness." "Soon after their expulsion," wrote Rimsky-Korsakov, "the youngsters came to my house, with the promise that they meant to work, asking me at the same time to intercede for their readmission to the Conservatory. I was immovable and refused point blank. The question is, whence had such inhuman regard for forms overmastered me? Or was it the result of my contrapuntal studies, just as excesses of commandeering were the result of my military-naval school training? I do not know; but to this day, bureaucratic fits of this nature occasionally overtake me. Of course, Liadov and Dütsch should have been immediately readmitted, like the prodigal sons that they were; and the fatted calf should have been killed for them. For, indeed, Dütsch was very capable and Liadov was talented past telling. But I did not do it.

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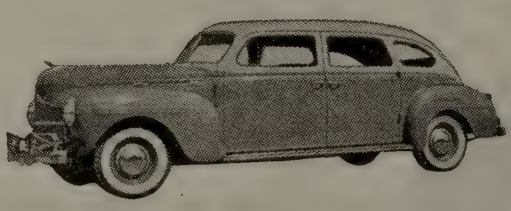
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The only consolation, possibly, is that everything is for the best in this world of ours — both Dütsch and Liadov became my friends subsequently."

Rimsky-Korsakov attributes the laziness of Liadov to his background and his early training — or lack of it. Liadov grew up with music about him. His grandfather had been a musician; his father, Konstantin Nikolaievitch, was conductor at the Russian Opera. His uncles were a ballet-conductor, choral trainer and 'cellist, respectively, and their careers were in the theatre. "The brilliant gifts of Anatole's father," wrote Rimsky-Korsakov, "were stifled in continuous reveling and carousing. He frittered away his activity as composer on mere nothings, composing dance music and pieces to order." The same trait of composing short pieces or of leaving longer ones half finished is discernible in the son. Rimsky-Korsakov continues: "Of Anatole's mother I know nothing; she had long departed this world, when I first came to know him. Anatole and his sister V. K. (subsequently wife of Sariotti, a singer of the Russian Opera) had been left to grow up as best they might. Their father, deep in his carousing and his liaison with the singer L., was never at home and never laid eyes on his children for weeks at a stretch. Though he drew a good salary, he very often left his children without a copper, so that they had to



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borrow money occasionally from the servants, to escape starvation. Of formal education and instruction there could be no question at all. On the other hand, however, Anatole had unrestricted access behind the scenes of the Mariinski Theatre, where one and all, from the leading singer to the last lamp-lighter, spoiled him as the conductor's son. At rehearsals, he larked in the wings and clambered all over the boxes. . . . He, the pet of the opera-troupe, the pet who frequently had nothing to eat at home, was irresistibly drawn by the operatic stage. Glinka he loved and knew by heart. *'Rognieda'* and *'Judith'* delighted him. On the stage he appeared in processions and crowds, and later, when he had come home, he mimed a Ruslan or Farlaff before the mirror. Of singers, chorus, and orchestra he had heard enough and more than enough, Amid such surroundings his boyhood had passed, without supervision and without system."

Liadov managed to lay substantial musical foundations for himself at the Conservatory, largely because Johansen, his teacher in theory, drove him to his work with a "tight rein," and his sister would, at his own request, withhold his dinner from him until his fugue or other assignment was completed. Although expelled, he took his diploma by means of a cantata — "a really fine piece of work," according to



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Rimsky-Korsakov. "How easy it all was for him! Where did he draw his experience from? Indeed, he was most talented, and so clever, too! His 'Scene,' performed at the graduation exercises of 1878, caused general delight; Stassov, for his part, made a great to-do about it."

Liadov became one of the faculty at the Conservatory in 1878. In 1894 he was appointed conductor of the Russian Symphony Concerts there, a position held also in other years by Rimsky-Korsakov and Glazounov. Liadov composed various short pieces for orchestra: a scherzo, a *Scena* — "The Inn," a Mazurka, *"Valse Badinage," Ballade,* Polonaise, a suite "To Maeterlinck." His "From the Apocalypse" was performed at the Boston Symphony concerts, October 23, 1925, his "Eight Russian Folk Songs for Orchestra," January 27, 1928. There are several choral pieces, a setting for chorus and orchestra of the last scene from Schiller's "Bride of Messina," shorter choral works with piano accompaniment. There are numerous songs and piano pieces (the "Music Box" was arranged for a wood wind group by the composer). Liadov made considerable research in the literature of folk song, acting at the request of his government.

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"SPANISH CAPRICCIO"

By NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

The *"Capriccio Espagnol,"* composed in the summer of 1887, had its first performance at the "Russian Symphony Concerts" in St. Petersburg, November 12 of the same year — the composer conducting. It was performed at a popular concert under the direction of Anton Seidl, at Brighton Beach, New York, in the summer of 1891. The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 15, 1908. The most recent performance in this series was March 4, 1937.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, triangle, tambourine, castanets, harp and strings.

THE "Spanish Capriccio" is grouped by Rimsky-Korsakov with his "Scheherazade" and the Overture, "The Russian Easter," as belonging to "a period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority

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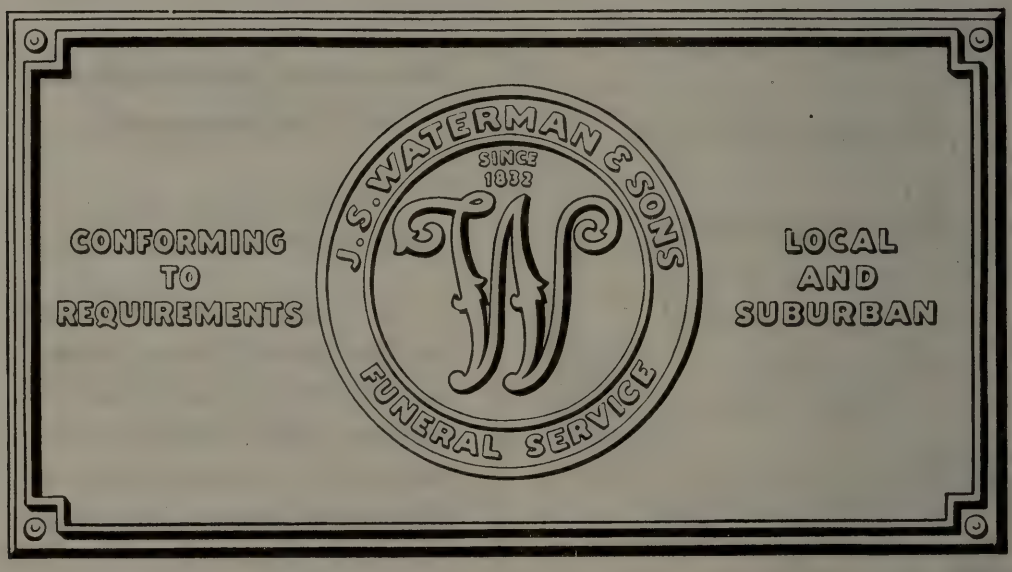
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without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions show a considerable falling off in the use of contrapuntal devices, which is noticeable after *'Snyegourochka.'* The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

It was in the summer of 1887, at a rented villa on a lake shore of the Looga canton, that the Capriccio was written. The summer was principally occupied by the very sizable task of filling out a complete orchestration of "Prince Igor." Borodin had died in the previous winter, and his colleague was fulfilling his usual rôle of rounding out the opera scores of others into performable shape. A long and assiduous summer was not enough to complete this considerable labor. "In the middle of the summer," writes Rimsky-Korsakov, "this work was interrupted: I composed the Spanish Capriccio from the sketches of my projected virtuoso violin fantasy on Spanish themes. According to my plans, the Capriccio was to glitter with dazzling orchestral color and, manifestly, I had not been wrong."

The composer relates, in "My Musical Life" of the first performance which he conducted in St. Petersburg:



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"At the first rehearsal, the first movement (A-major, in 2-4) had hardly been finished when the whole orchestra began to applaud. Similar applause followed all the other parts wherever the pauses permitted. I asked the orchestra for the privilege of dedicating the composition to them. General delight was the answer. The Capriccio went without difficulties and sounded brilliant. At the concert itself it was played with a perfection and enthusiasm the like of which it never possessed subsequently, even when led by Nikisch himself. Despite its length the composition called forth an insistent encore."

The popularity of the concert piece was a foregone conclusion. But the composer is careful to correct a certain misapprehension as to its real nature. Tchaikovsky had written him: "I must add that your Spanish Capriccio is a *colossal masterpiece of instrumentation*" (underscored by Tchaikovsky), "and you may regard yourself as the greatest master of the present day." Rimsky-Korsakov rightly protests, in his autobiography:

"The opinion formed by both critics and the public, that the Capriccio is a *magnificently orchestrated piece* — is wrong. The Capriccio is a brilliant *composition* for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas

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for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multi-form orchestral effects. All in all, the Capriccio is undoubtedly a purely external piece, but vividly brilliant for all that. It was a little less successful in its third section (Alborada, in B-flat major), where the brasses somewhat drown the melodic designs of the wood winds; but this is very easy to remedy, if the conductor will pay attention to it and moderate the indications of the shades of force in the brass-instruments by replacing the *fortissimo* with a simple *forte.*"

The composer directs that there be no pauses between the movements.

1. "Alborada" (*Vivo e strepitoso*). The alborada (French – *aubade*) is defined as a morning serenade. Two themes, given by the full orchestra, are repeated by the solo clarinet; there is a cadenza for the solo violin, ending *pianissimo.*

2. Variations (*Andante con moto*). The theme, stated by the horn over string arpeggios, has five variations.

3. Alborada. The opening movement is repeated, but transposed from A major to B-flat, and with a different orchestration. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

4. Scene and Gypsy Song. *Allegro,* D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The drum-roll continues, now *ppp.* The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the Finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings. The pace grows more and more furious, and leads into the Finale.

5. Fandango of the Asturias. The chief theme is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins. There is a variation for solo violin. The chief theme in a modified version is

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given to bassoons and violoncellos. The clarinet has a solo with fandango accompaniment, and the dance grows always wilder, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, *vivo*." There is a short closing Presto.

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BEREZOWSKY	Symphony No. 3, Op. 21
BERLIOZ	Fantastic Symphony, Op. 14A

Eighteenth Programme

FRIDAY AFTERNOON, MARCH 7, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 8, *at* 8:15 *o'clock*

MOZART.....Overture to "The Magic Flute"

BEETHOVEN.....Symphony No. 6, in F major, *Op.* 68, "Pastoral"

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo

II. Scene by the brookside: Andante molto moto

III. Jolly gathering of country folk: Allegro; in tempo d'allegro Thunderstorm; Tempest: Allegro

IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

INTERMISSION

SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato

II. Allegro moderato, ma poco a poco stretto

III. Andante mosso, quasi allegretto

IV. Allegro molto

This programme will end about 4:20 on Friday Afternoon, 10:05 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

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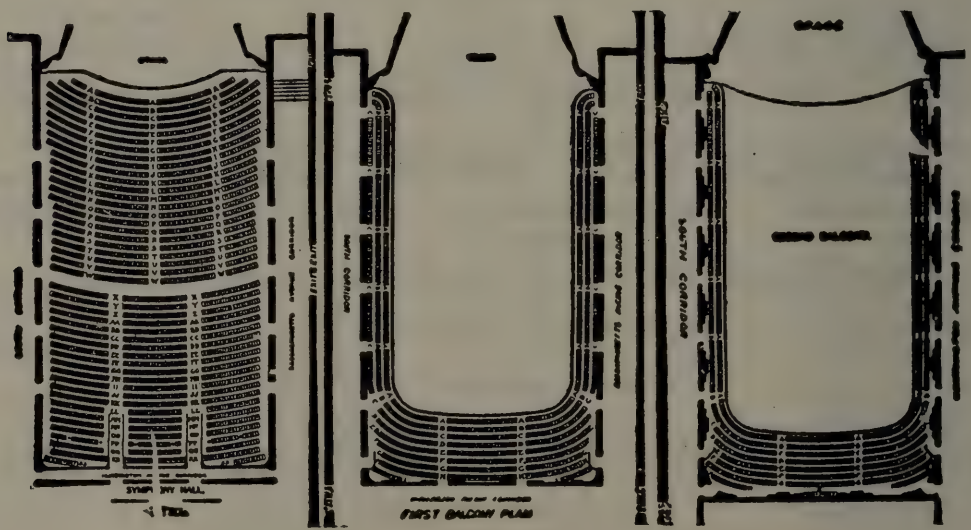
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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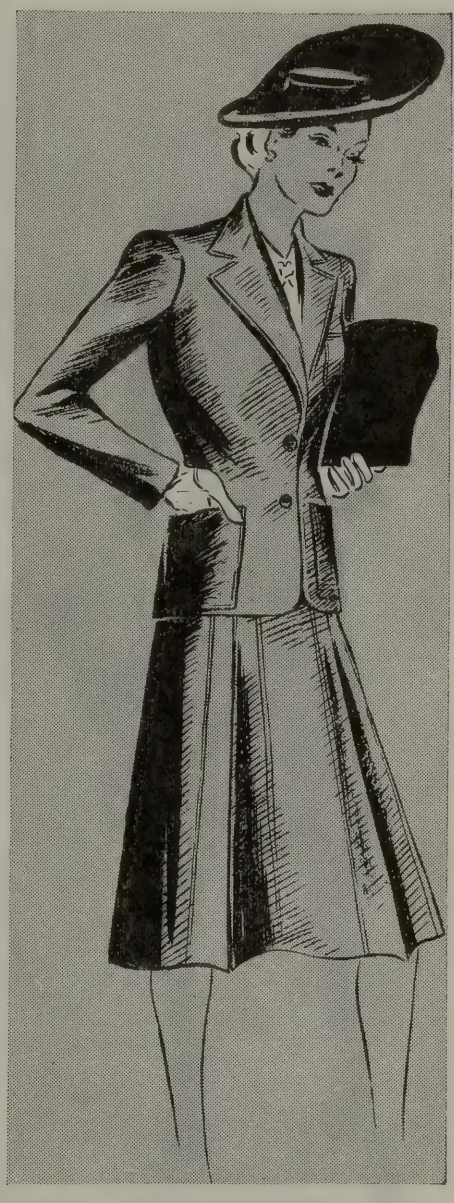
In the First Balcony Gallery are to be seen two exhibits — a collection of photographs of the Berkshire Music Center by C. J. S. Egone and water colors by Amory Hooper, Boston artist.

TANGLEWOOD PHOTOGRAPHS AND SKETCHES

The photographs now on exhibit in the First Balcony Gallery were taken at Tanglewood last summer during the first session of the Berkshire Music Center by C. J. S. Egone.

He first achieved a reputation in 1916 by using the first candid camera in Italy. He still has it and calls it "the grandfather of all candid cameras." A year ago he landed in New York City, a penniless refugee from Fascist Italy. He had had to leave behind him in a studio in Milan, where he had made art studies of royalty and peasants, most of his photographic equipment and funds. With his family he came to Boston, where he is continuing his reputation as a superior photographer.

In cases are to be seen photographs of the Berkshire Music Center and of the Berkshire Symphonic Festival, as well as sketches made at "Tanglewood" by Mrs. William Aspinwall Tappan and Mrs. Richard C. Dixey (Ellen Sturgis Tappan) about 1866–70. Lent by Mrs. Gorham Brooks, these charming water colors, including several of the "Little Red House" where Hawthorne wrote "The House of the Seven Gables," "Wonder Book," and "The Blithedale Romance," offer delightful sketches of life as it was lived at "Tanglewood" three-quarters of a century ago. The



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13. Up the Valley

MASSACHUSETTS — *social security*

14. Indian Farm
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RHODE ISLAND — *idle energy*

16. "Vanitie" — *For Sale*
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CONNECTICUT — *red earth*

19. Farmington Valley
20. Childing Autumn

OLD WORLD

21. Upper Strata
22. Tower of Chillon
23. Kandersteg–
 (Loaned by Hans Wiener)
24. Schwarzer Maurer Brunnen
25. Peaks over Brunnen

PROGRAMMES ON TOUR

The Boston Symphony Orchestra will give concerts next Tuesday Evening in Northampton at Smith College, and in New Haven on Wednesday Evening under the auspices of Yale School of Music. The concerts in Carnegie Hall, New York, on Thursday Evening and Saturday Afternoon, and in Brooklyn on Friday Evening, will be the Orchestra's fourth and last visit but one of the season in these cities.

Serge Koussevitzky will present the following programmes:

NORTHAMPTON

Haydn Symphony in G major, No. 88
Beethoven
Overture to "Leonore" No. 3, *Op.* 72

Shostakovitch..Symphony No. 5, Op. 47

NEW HAVEN

Mozart
Symphony in A major
(Koechel No. 201)
Debussy.....Two Nocturnes
Ravel
"La Valse," Choreographic Poem

Brahms
Symphony No. 2 in D major, *Op.* 73

NEW YORK (Evening)

Mahler.....Symphony No. 9

Moussorgsky
Prelude to the Opera "Khovanstchina"
Liadov
"Baba-Yaga," Tone Picture, After a Russian Folk Tale, *Op.* 56
Rimsky-Korsakov
Capriccio Espagnol, *Op.* 34

BROOKLYN

Mozart..Overture to "The Magic Flute"
Beethoven
Symphony No 6, in F major, *Op.* 68, "Pastoral"

Sibelius
Symphony No. 5 in E-flat major, *Op.* 83

NEW YORK (Afternoon)

Mozart
"Eine Kleine Nachtmusik," Serenade for String Orchestra
(Koechel No. 525)
Berezowsky...Symphony No. 3, *Op.* 21

Berlioz..Fantastic Symphony, *Op.* 14A

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Eighteenth Programme

FRIDAY AFTERNOON, MARCH 7, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 8, *at* 8:15 *o'clock*

MOZART.....Overture to "The Magic Flute"

BEETHOVEN.....Symphony No. 6, in F major, *Op.* 68, "Pastoral"

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro Thunderstorm; Tempest: Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

INTERMISSION

SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

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By WOLFGANG AMADEUS MOZART

Born July 27, 1756, Salzburg; died December 5, 1791, Vienna

Composed in 1791, "The Magic Flute" was first performed on September 30 at the *Theater Auf der Wieden,* close to Vienna. The libretto was announced as by Emanuel Schikaneder, who was also the impresario and the Papageno in the cast. The opera, translated into various languages, spread across the continent. The first performance in Paris was probably August 23, 1801, when it was called *"Les Mystères d'Isis."* It appeared in Milan at La Scala, April 15, 1816; in London, where it was sung in Italian, May 25, 1819. Philip Hale notes a performance in English at the Park Theatre in New York, April 17, 1833, but states that "the first performance in that city worthy of the name was in Italian at the Academy of Music, November 21, 1859." The same Company brought the opera to Boston in 1860, where it was performed on January 11 in Italian and when Theodore Thomas was Concertmaster in the orchestra. Some "mutilated version" may have been performed in Boston before that time. The first performance in the original German language was on October 18, 1864.

The Overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones and strings.

Its most recent performance at the Friday and Saturday concerts of this Orchestra was on November 4, 1932.

IT WAS on September 28, 1791, two days before the first performance, that Mozart, having completed the score of his opera in great haste, wrote out its Overture. Three solemn chords, taken from the priestly music of the second act, music of Freemasonry, are given out by the

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full orchestra, the trombones lending their special color. The introductory adagio is followed by a lively fugue, first set forth by the strings. The fugue has no recurrence in the opera itself, but is easily associated with the sprightly music of Papageno. There is a brief return to the adagio chords of the Introduction and a development in which the sonata and fugue forms are blended.*

When in the summer of 1791 Mozart was approached by Schikaneder, the actor manager, with a proposal for a light comic piece in the popular style of the moment, Mozart answered: "If I do not bring you out of your trouble and if the work is not successful, you must not blame me; for I have never written magic music." *"Die Zauberflöte"* was certainly a departure from Mozart's customary style. Attached to the Viennese Court, he had composed his last three operas in the more elegant Italian manner and language. He had not set a German text since *"Die Enführung aus dem Serail"* of 1782. But the musical possibilities of his own language appealed to him; nor was he ever afflicted with a false sense of dignity. Without prospects from the new Emperor, Leopold II, who was not musically inclined, he was badly in need of money and was probably entirely ready to join his friend in catering to a general public, a readiness which might have led to good profits. Schikaneder knew his public by direct contact from the boards, for he was a successful comedian and, after a fashion, a singer. He also knew his public by long and close attention to the box office. His prescription for success was modelled on a fairly definite pattern, discernible in a light opera which a rival producer named Marinelli had brought out in June, entitled *"Kaspar der Fagottist, oder Die Zauberzither"* ("Kaspar the Bassoonist, or The Magic Zither"), to music by Wendel Müller. Audiences looked for a fulsome comedy part, and Kaspar had become a favorite character type with the Viennese. There must be lilting tunes and a spectacle based on fairy-tale adventures, Oriental settings, and the introduction of wild animals, either in the flesh or in *papier-mâché.* The rival piece had just these trappings and Schikaneder sought to find a match for them in a book of quasi-Oriental fairy tales, *"Dschinnistan,* edited by Wieland. The story "Lulu, or The Enchanted Flute," by Liebeskind, furnished the idea of a magic flute, and other stories provided other situations.

Schikaneder produced on July 23 the opera *"Oberon"* to music of Paul Wranitzky, also drawn from Wieland. When *"Oberon"* went into

* The original manuscript of the opera has been described by Schnyder von Wartensee: "The composer ruled his paper in twelve staves, and was thus compelled at times to write additional instrumental parts on separate sheets. It is evident that Mozart first sketched the opera from beginning to end with astonishing rapidity. This portion was written with very black ink and was just sufficient to prevent his forgetting the idea. It is confined to the voice parts and the text almost without exception until toward the close; the orchestration is very rarely written in and then only with one instrument or another. The subsequent completion of the score is discernible by the paleness of the ink; it is so pale that many parts of the overture are now nearly illegible."

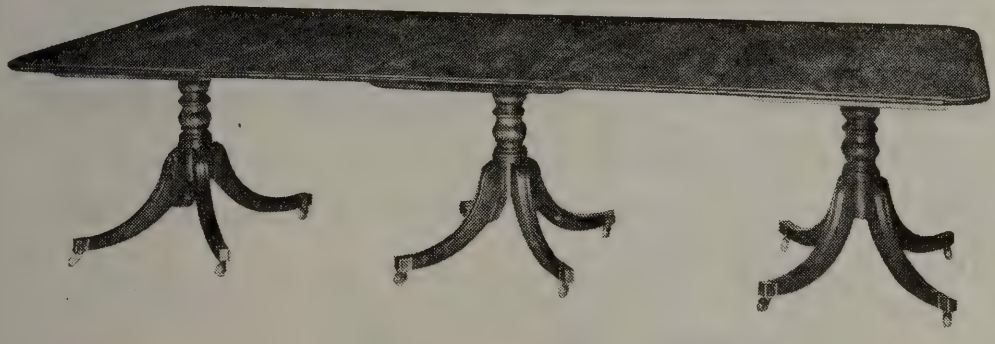
performance, Mozart had already sketched the greater part of "The Magic Flute." Schikaneder, probably sensing volatile qualities in his friend, had set him up in a little summer house* in the courtyard of the *Theater auf der Wieden*, which in itself was a none too impressive wooden structure. There Mozart could house himself, rent free (his wife was at Baden taking the cure). Schikaneder could furnish him wine and theatrical companionship sufficient to keep up his spirits, while watching with a shrewd eye the progress of the fairy opera. There and in a room at the Casino of Josephdorf, between early June and late July, the bulk of "The Magic Flute" was composed. The numbers were handed to him piecemeal. He seems to have been undismayed by the task of setting a miscellaneous patchwork of stock pantomime situations, lines from previous fairy pieces, excerpts lifted from existing Masonic literature, abundant gags for Schikaneder himself in the part of Papageno, the bird-catcher — an incredible hodgepodge of nonsense and romance, solemnity and slapstick. The incongruities could not have greatly bothered him, for the music came flowing, free and sparkling, and what went to him as the hackwork of many hands was brought together as a masterwork of one. When his

* This little pavilion was removed to Salzburg in 1877, where it was erected on the Kapuzinerberg.

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first act was well under way, it was apparently decided (just how or why is not known) to inject in the opera a presentation of Freemasonry. Mozart and his friend were both Masons, yet it is hard to imagine Schikaneder, who of course had the controlling hand, as subjecting his business policies to his Masonic enthusiasms. The change involved transforming the wicked magician into the beneficent priest, Sarastro, ministrant of the Masonic principles, while the Queen of Night, whose daughter had come under the power of Sarastro, was necessarily transformed from a good into a wicked fairy. Mozart seems to have fallen in with this about-face cheerfully enough. In his deft way he transformed tawdry foolery into sheer enchantment by the power of his musical invention and filled the platitudes of the sacerdotal scenes with a grave and impressive beauty. The opera was sketched, save for a few numbers, by the end of July.

Mozart was called to Prague on August 8, where he composed in eighteen days the opera *"La Clemenza di Tito"* for the coronation of the new Emperor, and saw to its mounting. Early in September he was back in Vienna, a sick man, for what was to prove a mortal illness was already overtaking him. Konstanze, who had gone to Prague with him, returned to her Baths, while her husband, who was far sicker than she, rounded out the missing numbers of "The Magic

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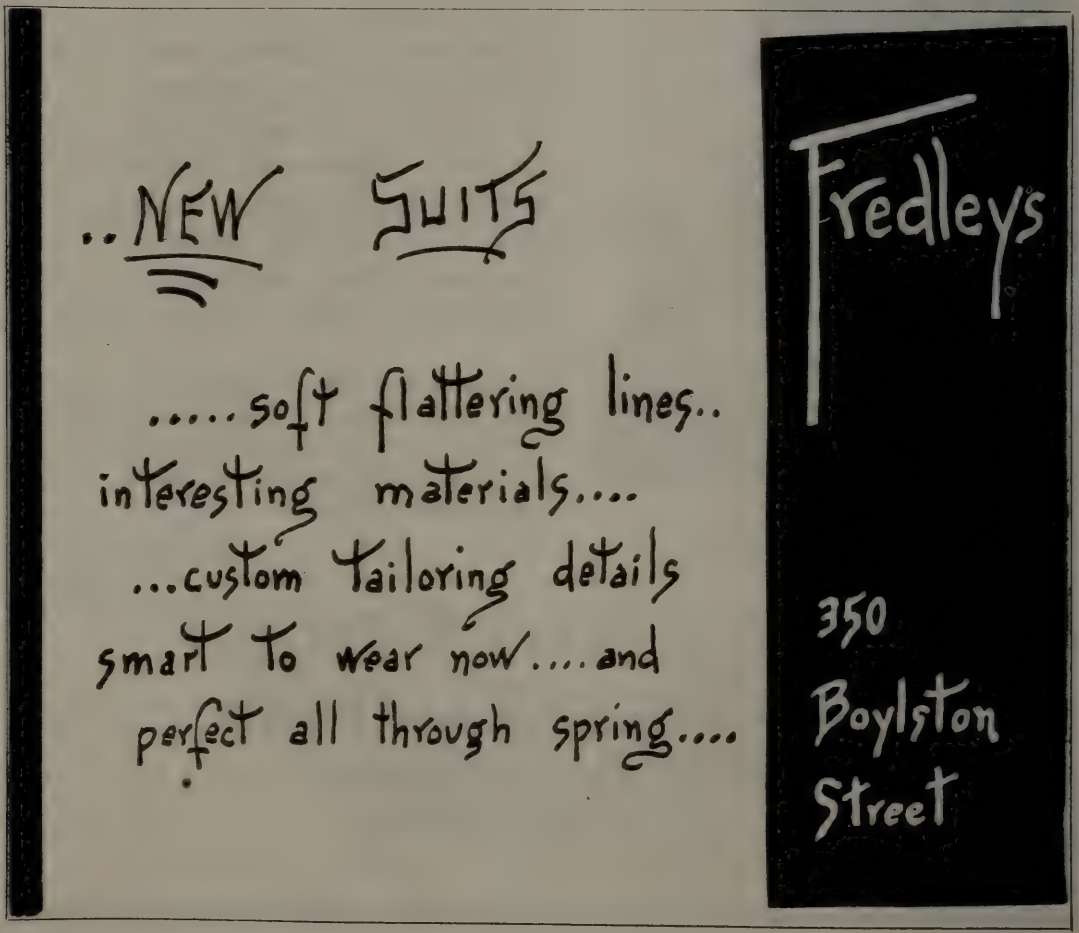
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Flute" and completed the full instrumentation in time for the opening performance at the end of the month. It was on setting out for Prague that Mozart was approached by the "mysterious" individual who commissioned from him a Requiem Mass. Mozart was awed by this strange occurrence. He believed that he was writing the ritual music of his own death and later thought that his rival Salieri might have poisoned him. As it turned out, the commission was from a Count Walsegg who wished to produce a Mass as his own, from the anonymous hand of Mozart. He had sent his servant to make the transaction by word of mouth.

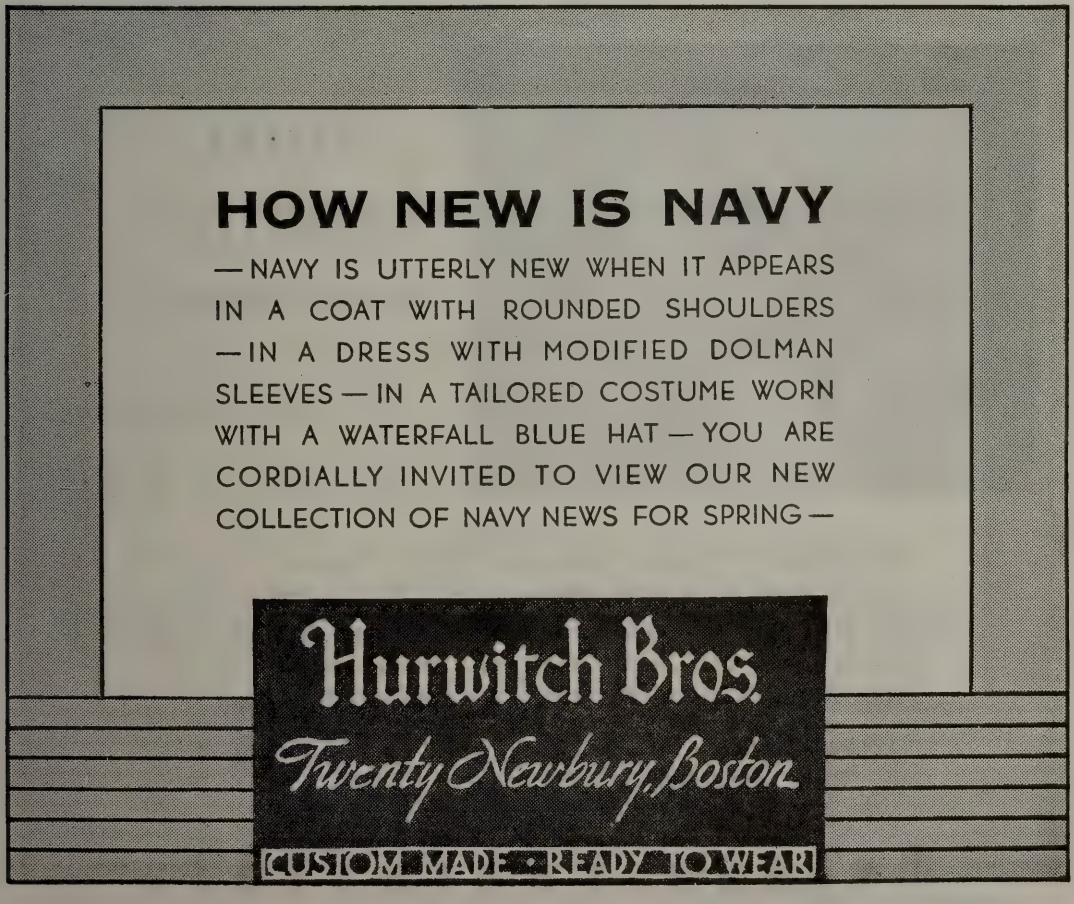
As it happened, when "The Magic Flute" reached the stage, Mozart had a little more than two months to live. He wrote the greater part of the Mass while the typhus which was to finish him made him continually weaker. "The Magic Flute," after having pulled off to a bad start (which can be put down to nothing more specific than the unexplainable fortunes of the theatre), soon turned into a popular favorite and ran in Vienna to applauding audiences, reaching its 200th representation within four seasons. Mozart did not get his due reward for "The Magic Flute" from Schikaneder (in money or in immediate recognition), yet those who would point a finger at that



strange product of the theatrical world for putting his own name upon the billboards far larger than that of Mozart's, and for eventually surmounting the *Theater an der Wien* with his own likeness in the feathered bird costume, should yet remember that the first success of "The Magic Flute" may have been due more to his comic business and the appeal of his spectacle than to the music which went with it.

Mozart interrupted his work upon the Mass to write a Masonic cantata to words by Schikaneder and finished it on November 15, and then was too ill to make further progress on the larger score. The last music in his mind was that of "The Magic Flute," which continued its nightly success as he lay on his deathbed. He would follow the performances in his imagination with his watch in his hand. On the evening of December 4th, he said to his wife, "I should like to have heard my *'Zauberflöte'* once more," and hummed the first air of Papageno, although his voice was almost inaudible. Kapellmeister Roser, who was at his side, played and sang the song at the piano to the composer's evident pleasure. At one o'clock the next morning he died, and on December 6 his body was given a pauper's burial.

Whether the motive of Schikaneder was religious or mercenary in turning "The Magic Flute" into a Masonic piece, it is evident that several zealous hands went into the libretto. Schikaneder was a devout



Mason and so was the actor, Gieseke, who took the part of the first slave, and who years later claimed the authorship of the libretto.*

Mozart became a member of the Masonic Order in 1785. In doing so, he followed a good literary precedent. Goethe had become a Mason in 1780; Voltaire in 1772; Mozart's friend, Haydn, was a Mason; so were Lessing and Herder; another was Wieland, who was responsible for the collection of fairy tales from which "The Magic Flute" was taken. Mozart was an ardent Mason, despite the fact that the Catholic tradition which was strong in his family would have condemned the whole movement. If Freemasonry had been no more in Mozart's day than the sociable and benevolent institution it is now, Schikaneder would certainly have been less anxious to bolster his opera with an exposition of it. It is defined in an early official German handbook of the Order as "the activity of closely united men who, employing symbolical forms borrowed principally from the Mason's trade and from architectural work for the welfare of mankind, strive morally to ennoble themselves and others and thereby to bring about a universal league of mankind which they aspire to exhibit even now on a small scale." The sect grew from a discontent with political and ecclesiastical despotism. If its intentions were taken as not much more

* The real name of Gieseke was Johann Georg Metzler. It is generally supposed that he probably had some hand in the authorship, although there is no evidence more specific than his own word.



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than the propounding of an ideal, it could have been looked upon by religious authority with a certain amount of equanimity. If those aims were to be translated into action, it could have been looked upon as subversive indeed. The revolutionary French ideals of liberty, equality and fraternity in that century were very similar. The Emperor Francis II of Austria was an avowed Mason, but Maria Theresa opposed the movement as a devout Roman Catholic and went so far as to have a meeting raided, when her Monarch, who was present, was forced to escape by a back door. Joseph II (1780–1790) was not a Mason, nor was Leopold II, who succeeded him, yet these emperors did not frown upon the movement.

"The Magic Flute" dipped deeply into the novel "Sethos," a source for Masonic ritual which had appeared in 1731, and in which its author, Abbé Jean Terrasson, claimed ancient Egypt for his sources. The Masonic implications of "The Magic Flute" libretto have often been discussed and each magic episode searched for a lurking symbolism. Ludwig Lewis brought out a book in Leipzig in 1872* in which he argued that the hero Tamino represented Joseph II; Pamina, the heroine, the Austrian people; the Priest Sarastro, Ignaz von Born, a prominent contemporary Freemason; the Queen of Night, Maria Theresa herself; and Monostatos, the perfidious black servant of Sarastro, the anti-Masonic clergy and Jesuits.

* *Geschichte der Freimaurerei, Oesterreich und Ungarn.*

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The "Pastoral" Symphony had its most recent performance in this series of the Boston Symphony Orchestra, February 23, 1940.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the programme named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time

missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," writes Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the principle of exfoliation in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the

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composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of *"Malerei."*†

* To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends.

† Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

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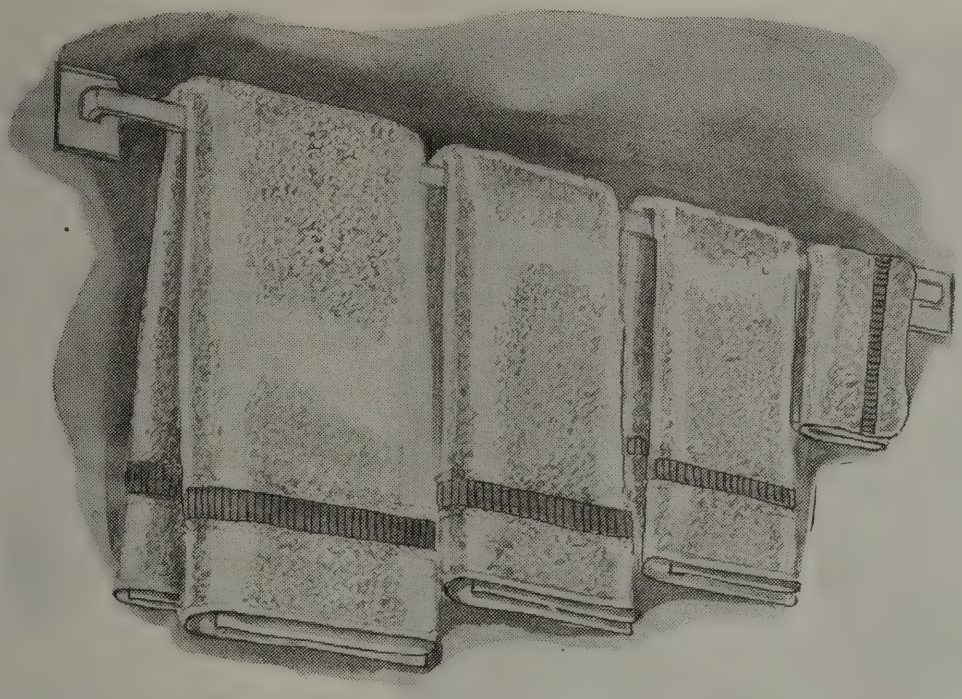
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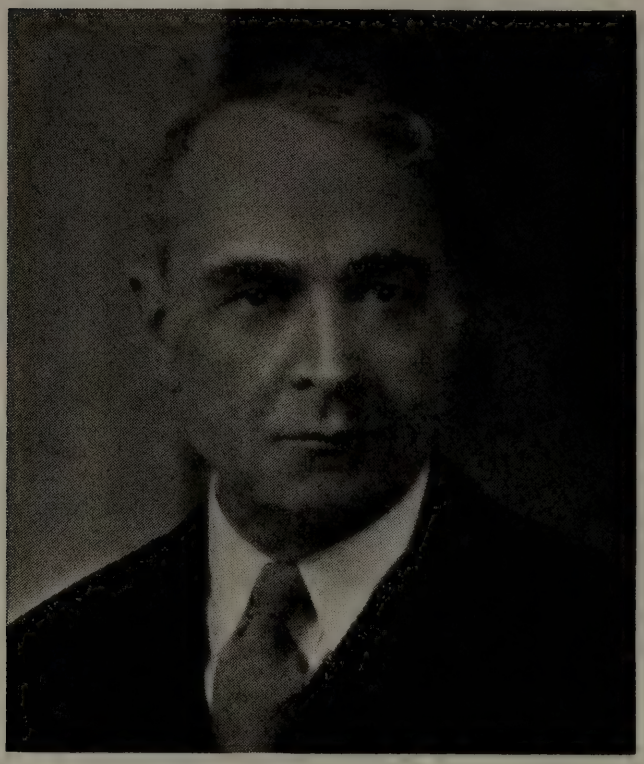
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The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "programme" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present

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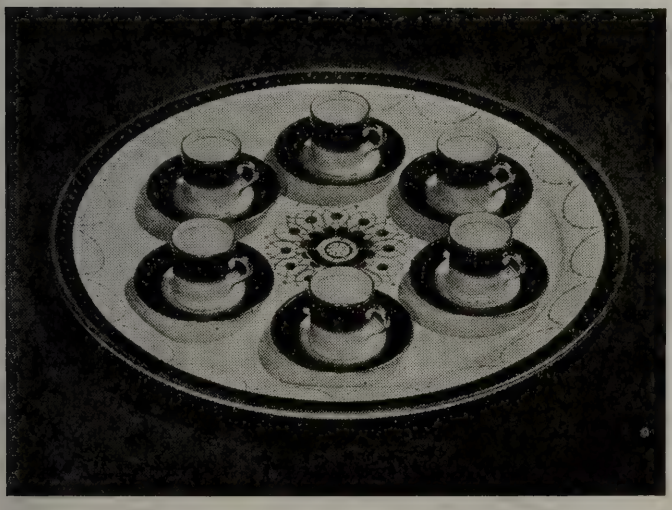
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when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his Smoking Catch, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.' " There is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood

* Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."



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winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous

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gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Joyous serenity is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches,* and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale:* "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's *"Lehr und Erbauungs Buch,"* from which Beethoven copied lines expressing a sentiment very com-



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mon at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo.* There is a not unsimilar passage before the close of the first movement.

Berlioz, who could admire, and practice, a fine restraint in music, if not always in prose, was moved to an infectious rapture by this symphony, in its attainment of the true pastoral ardor, the clear supremacy of his own art over the poets of all time:

"But this poem of Beethoven! — these long periods so richly coloured! — these living pictures! — these perfumes! — that light! — that eloquent silence! — that vast horizon! — those enchanted nooks secreted in the woods! — those golden harvests! — those rose-tinted clouds like wandering flecks upon the surface of the sky! — that immense plain seeming to slumber beneath the rays of the mid-day

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sun! — Man is absent, and Nature alone reveals itself to admiration! — and this profound repose of everything that lives! This happy life of all which is at rest! — the little brook which runs rippling towards the river!— the river itself, parent of waters, which, in majestic silence, flows down to the great sea! — Then, Man intervenes; he of the fields, robust and God-fearing — his joyous diversion is interrupted by the storm — and we have his terror, his hymn of gratitude.

"Veil your faces! ye poor, great, ancient poets — poor Immortals! Your conventional diction with all its harmonious purity can never engage in contest with the art of sounds. You are glorious, but vanquished! You never knew what we now call melody; harmony; the association of different qualities of tone; instrumental colouring; modulation; the learned conflict of discordant sounds, which first engage in combat, only afterwards to embrace; our musical surprises; and those strange accents which set in vibration the most unexplored depths of the human soul. The stammerings of the childlike art which you named Music could give you no idea of this. You alone were the great melodists and harmonists — the masters of rhythm and expression for the cultivated spirits of your time.

"But these words bore, in all your tongues, a meaning quite different from that which is nowadays their due. The art of sounds, properly so-called and independent of everything, is a birth of yesterday. It is scarcely yet of age, with its adolescence. It is all-powerful; it is the Pythian Apollo of the moderns. We are indebted to it for a whole world of feelings and sensations from which you were entirely shut out.

"Yes! great and adored poets! you are conquered: *Inclyte sed victi.*"

~

It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More an expression of feeling than painting."* Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time. The following notations in the sketchbooks show that Beethoven gave anxious consideration to the problem of divulging much or little in the way of subtitles upon his score:

"The hearers should be allowed to discover the situations."

"All painting in instrumental music, if pushed too far, is a failure."

"*Sinfonia pastorella.* Anyone who has an idea of country life can make out for himself the intentions of the author without many titles."

"People will not require titles to recognize the general intention to be more a matter of feeling than of painting in sounds."

"Pastoral Symphony: No picture, but something in which the emotions are expressed which are aroused in men by the pleasure of the country (or), in which some feelings of country life are set forth."

* The inscription *"Mehr Ausdruck der Empfindung als Malerei"* was probably on the original manuscript. It appeared in the programme of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

Some have not needed the warning in a symphony where "feeling" controls every page, where the "painting" is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral Symphony, in which Beethoven said: "I have always a picture in mind while composing, and work up to it." He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

Beethoven had a still more direct reason for trying to set his public straight on his musical intentions in this symphony. He wished, no doubt, to distinguish his score from the "programme music" highly

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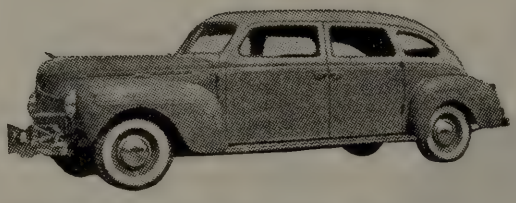
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popular in his day, trivial imitations by composers entirely incapable of the "feeling" Beethoven justly stressed in his similarly entitled score. He could not even approve the literal imitation of animal life in Haydn's "Creation," an oratorio which was in great vogue in Vienna at that time. He did indeed later capitulate to the lower order of *"Malerei"* in his "Battle of Victoria," but for this excursion in the popular taste he never claimed a preponderance of feeling over imagery. There were nature pictures in music as well as battle pieces at that time, and they were on a similar level. A symphony of this sort has been found which may well have suggested Beethoven's Pastoral Symphony, and its plan of movements. It is a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer, Justin Heinrich Knecht, published about 1784. This work was advertised in the publication of Beethoven's Opus 2, his first three piano sonatas, so Sir George Grove has discovered, "and the boy must often have read Knecht's suggestive titles on the cover of his own sonatas. If so, they lay dormant in his mind for twenty-four years, until 1808." Grove, who examined the score, hastened to reassure his readers that "beyond the titles, there is no similarity in the two compositions." The title-page has no pictorial reticence:



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3. The storm, with noise of wind and driving rain, roars with all its force, the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

4. The storm is appeased little by little, the clouds scatter and the sky clears.

5. Nature, in a transport of gladness, raises its voice to heaven, and gives thanks to its Creator in soft and agreeable song.

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By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922. There were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, October 16, 1936, and November 11, 1938.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a

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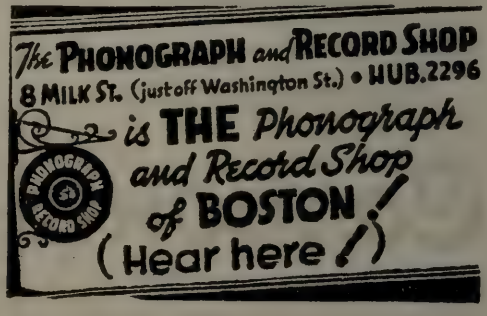
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symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet (which was the composer's best chance at that moment for immediate gain and fame). "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer, who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . .God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete



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revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works — partly sketched and planned.
"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds — "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic — let us call it God — that governs a work of art is the forcing power."

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orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides

* Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter (quoted on page 855), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

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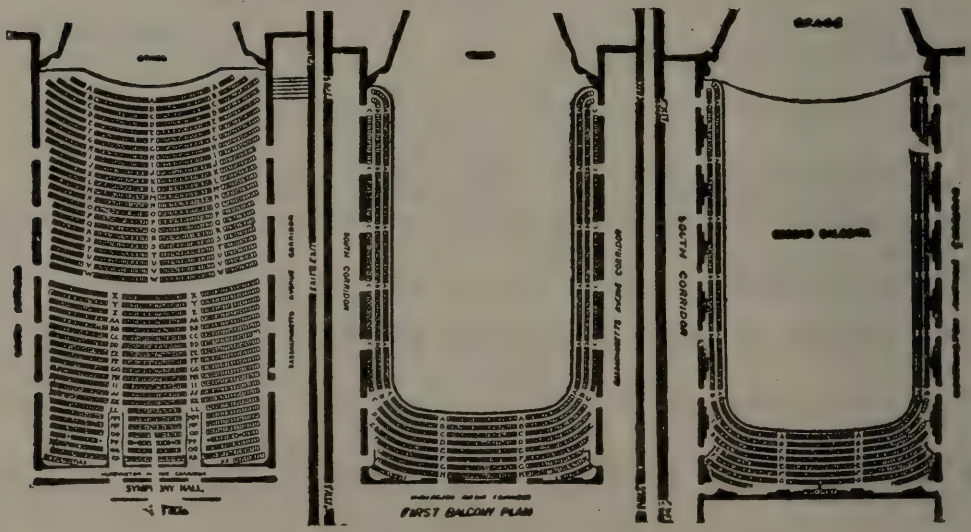
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with historical and descriptive notes by

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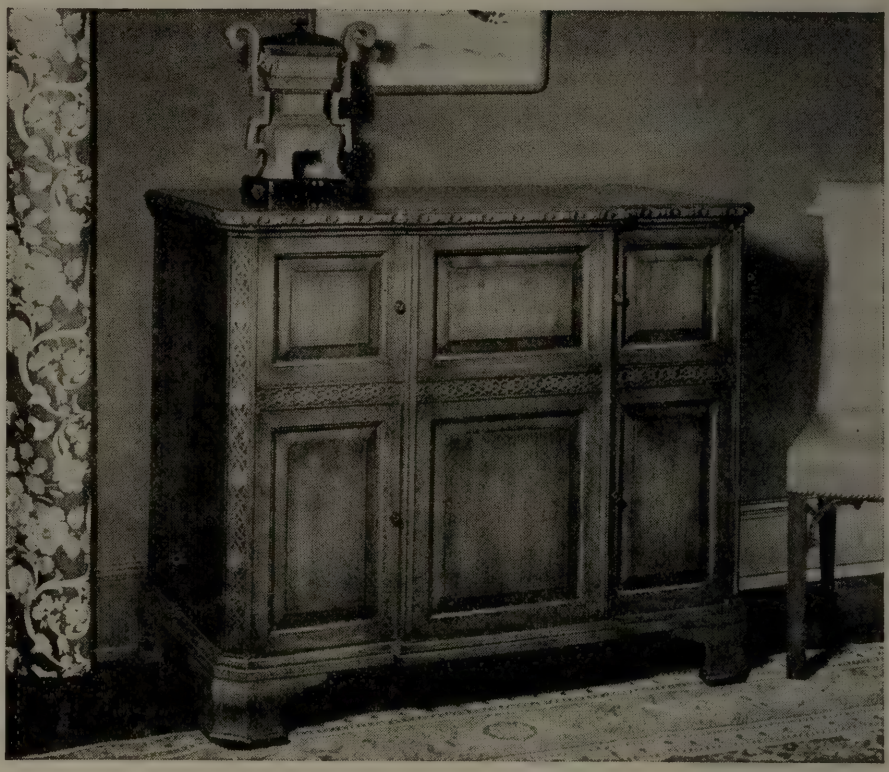
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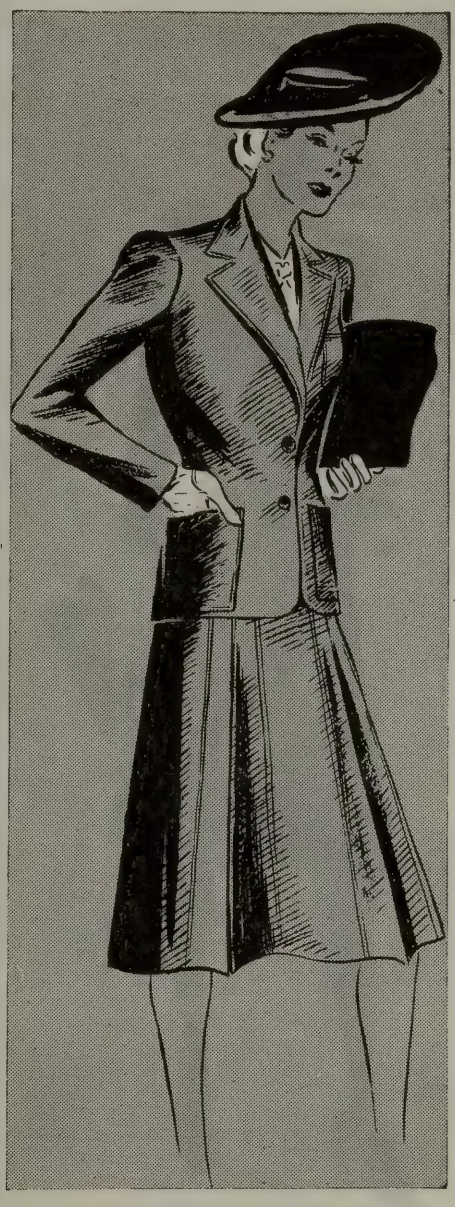
SYMPHONIANA

New Buildings at Tanglewood

Exhibit

NEW BUILDINGS AT TANGLEWOOD

Tanglewood, as the summer estate of the Boston Symphony Orchestra and the ideal setting of the Berkshire Music Center, is to benefit by two new auditoriums which have been donated by friends of the School for its special uses. They will consist of a combined theater and concert hall, replacing the temporary theater stage unit of last summer, and a smaller hall suitable for the performance of chamber music. The theater will seat 1100 and will be used for school concert and operatic performances. It will be located on the site of the tent where the Berkshire Symphony Festival was held before the present Shed was built. The chamber music auditorium will be in the grove between the main house and Hawthorne Street, about 100 yards from the site of "The Little Red House" in which Nathaniel Hawthorne lived and wrote during his summers at Tanglewood. Both auditoriums will be enclosed, but so constructed that they can be made semi-open at will. Both will be close to the formal gardens and the smaller hall will have a terraced platform overlooking the gardens. These new buildings have been designed by Eliel Saarinen, the Finnish architect, designer of the recently opened Kleinhans Music Hall in Buffalo. The construction has been contracted by the firm of Graves and Hemmes of Great Barrington and will begin at once. It is expected that both buildings, together with four small studio buildings, will be completed in time for the second session of the Berkshire Music Center which, with Serge Koussevitzky as Director, will extend from July 7 to August 17.



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EXHIBIT

In both the First Balcony Galleries there is now an exhibition by the Massachusetts WPA Art Project of the work of a group of six Cape Cod painters: Charles Darby, Charles Heinz, Charles Kaeselau, Dorothy Loeb, Bruce McKain and Vernon Smith.

The members of this group, varying widely as they do in style and technique, have nevertheless been brought together here as a group for the first time, for it is felt that, first, they stem from a common cultural background, and, second, they have been working in a common locale of marked individuality not only in its natural physical characteristics but also in the character and manner of living of its people.

CHARLES DARBY was born 1908 in Brooklyn, N.Y. He studied at the Corcoran Gallery Art School, Washington, D.C.; the Webster Summer Art School, Provincetown, Mass.; and under Alexis Manny of Washington. His paintings have been exhibited in Washington, Boston, Provincetown and New York. Examples of his work are included in the Phillips Memorial Gallery, Washington, and many other private collections.

CHARLES HEINZ was born 1885 at Shelbyville, Ill. He studied for two years at Washington University, St. Louis, and continued his studies in art at the St. Louis School of Fine Arts, the Chicago Academy of Fine Arts and finally the Cape Cod School of Art, Provincetown. He has studied under such artists as Richard E. Miller, Charles Hawthorne and Birge Harrison. The National Academy of Design, New York; the Corcoran Art Gallery, Washington; the Academy of Fine Arts, Philadelphia; the Art Institute of Chicago; the Salmagundi Club of New York have all included him in their annual exhibitions. His work is represented in many private collections.

CHARLES KAESELAU was born 1889 in Stockholm, Sweden. He studied for four years at the Chicago Art Institute and later under Jacquin Sorolla and Charles Hawthorne in Provincetown. He has exhibited at the Corcoran Gallery, Washington; the National

Academy, New York; the Chicago Art Institute, the Boston Art Museum, the Worcester Museum, the Whitney Museum, New York, and the National Gallery of Canada. Among the private collections which include his paintings are the Phillips Memorial Gallery, Washington; Adolf Lewisohn, and Henry Morgenthau, Jr.

DOROTHY LOEB was born 1887 in Sternberg, Germany, of American parents. She began her studies at the Art Institute of Chicago. In Europe she studied in Paris under Henri Martin and Heinrich Knirr in Munich and later under Leger Ozenfant and Marcoussis at Académie Moderne, Paris. Miss Loeb has had one-man shows in Washington, Chicago, Milwaukee, New York and Boston and was included in the Sur-Independents shows while working in Paris. Her mural for the Falmouth Community Center won her a medal from the New England Architectural League. She has done a great deal of work teaching children in schools and settlement houses, most notable of which are the two years she spent teaching at the Jane Addams Hull House.

BRUCE McKAIN was born 1900 in Freetown, Ind. He studied first at the John Herron Art School and then under Henry Hensche, E. W. Dickinson and Charles Hawthorne at the Cape Cod School of Art. He has exhibited at the National Academy, New York; the Springfield Art Museum, and recently at the New York World's Fair. Various private collections include examples of his work.

VERNON SMITH was born 1894 in Cortland, N.Y. He studied for several years at the New York School of Fine and Applied Arts. He has had a one-man show at Goodman Walker in New York and has exhibited in the Museums of Modern Art of both Boston and New York. The private collections of Gertrude Townsend, George Gershwin, Goodman Walker and many others including the Springfield Museum possess examples of his painting. He has taught at several schools around the Cape and is the organizer and Director of the Parish Art Center at Orleans which is creating such increasingly favorable comment. Vernon Smith is the Supervisor of the Massachusetts WPA Art Project for the southeastern part of the state, which includes all the Cape Cod painters in this show.

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BACH.....Prelude and Fugue in C major (No. 17)
(Transcribed for Wind Orchestra by Serge Koussevitzky)
(*First performances*)

CHAUSSON.....Symphony in B-flat major, *Op.* 20

I. Lent; Allegro vivo
II. Très lent
III. Animé

INTERMISSION

STRAVINSKY.....Concerto in D for Violin and Orchestra

I. Toccata
II. Aria I
III. Aria II
IV. Capriccio

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PRELUDE AND FUGUE IN C MAJOR FOR ORGAN
(Bach-Gesellschaft No. 17)

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

(Transcribed for wind orchestra by SERGE KOUSSEVITZKY)

The transcription is scored for two flutes and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat, and bass clarinet, three bassoons and contra-bassoon, four horns, two trumpets, and three trombones.

The transcription was made in the summer of 1936 in Val-Mont, Switzerland. As Dr. Koussevitzky studied this Prelude and Fugue he was reminded of the timbres of the grouped wood and brass instruments such as Mozart sometimes used in his serenades.

THIS Prelude and Fugue is attributed without question to Bach's Leipzig years.* "The power and vastness of design," writes Albert Schweitzer of the Leipzig Preludes and Fugues, "give the works an air

* The Bach Gesellschaft edition publishes the organ preludes and fugues in three sets of six. There are three in C major of which this one, numbered seventeen, is sometimes referred to as the "Great" C major Prelude and Fugue. No. 1 begins with a brilliant subject in the pedal; No. 15 also opens in the pedal. The earliest manuscript of No. 17 is inscribed *"Praeludium pro Organo Pedal per Johann Sebast. Bach."*

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of grandeur that is very different from the dramatic restlessness of Buxtehude and Frescobaldi. The old German organ style thus receives its final transfiguration in the symphonic works of Bach's old age." Schweitzer writes of the F major Toccata and this C major Prelude in particular: "There is a return to the virtuoso style, now, however, raised to a higher dignity and simplicity. In each case, a single idea is worked out in complete accordance with its own nature." He further remarks, "Time is needed before one can feel at home in the quiet world of the B minor and C major fugues. It is not less certain that only by degrees do we find our footing in the majestic monotony of the F major Toccata and the C major Prelude."

The Prelude, in 9-8 rhythm, begins with an ascending C major scale, the E and G repeated. This even-flowing figure suggests (in notation and in similarity of style) the opening instrumental introduction and chorus of the Cantata, No. 65, *"Sie werden aus Saba alle kommen."* This was a Cantata for the Epiphany, written about ten years previously. The Prelude moves fluently along the lines of the common chord, with a sort of pastoral placidity.

The Fugue, in five voices, is built on a subject so brief that one bar will hold it. As with such pithy subjects, also found in the Well-Tempered Clavichord, Bach weaves tightly, bringing the various fugal devices into play, overlapping or combining them, yet without loss of simple line and easy flow.* The skill of the Great Weaver repays expert study, but as usual does not require it. The opening notes of the Fugue coincide with a familiar phrase which Wagner gave his *Meistersinger* in their March at the opening of his Prelude. The phrase, identical in the two composers, is nothing more than a brief note-group, but behind the accident there is the bond of tonality and of manifold manipulation. One could go still further and say that each composer was allowing his mood and his invention to settle back into the confident solidity, the middle-class simplicity of his people, wherein he was proud to acknowledge his roots. Bach's devices are cumulative. The figure is much repeated, presently inverted. The pedal does not enter until twenty-four bars before the end. At that point, under the full play of inversion and stretto, the pedal broadly sets the subject in augmentation and then in augmented inversion. One recalls how Wagner achieved a cumulative effect in his Prelude to *"Die Meistersinger"* by contrapuntal combination. The voices move serenely to their last cadence over an extended tonic pedal point.

* The Fugue is seventy-two bars in length.

SYMPHONY IN B-FLAT MAJOR, *Op.* 20

By ERNEST CHAUSSON

Born at Paris on January 21, 1855; died at Limay on June 10, 1899

Chausson completed his only symphony in the year 1890. It was performed for the first time at a concert of the *Société Nationale,* Paris, April 18, 1891. The first performance in the United States was by the Boston Symphony Orchestra, Vincent d'Indy, guest conductor, at Philadelphia, December 4, 1905. Wilhelm Gericke conducted the work in Boston with this orchestra, January 19, 1906. There have been subsequent performances October 20, 1916, November 28, 1919, February 9, 1923, December 4, 1931, and November 26, 1937.

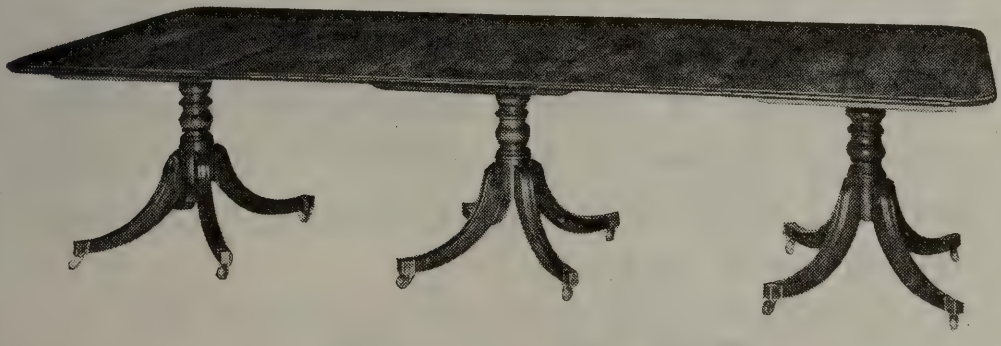
The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, four trumpets, three trombones and tuba, timpani, two harps and strings. It is dedicated to Henry Lerolle.

IT WAS in the summer of 1881 that Ernest Chausson enrolled at the Paris Conservatory, in the composition class which was at that time conducted by Jules Massenet. The son of wealthy parents, and persuaded by them to study and take a degree in law, the young man of twenty-six with his sketchy musical training was accepted for the most part by his teachers and comrades as a dilettant, a rather

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ineffectual dabbler, whose efforts need not be taken too seriously (his colleagues, younger than he, included Pierné, Bruneau, Vidal, Marty, Leroux). A few songs that he had written, and some attempts at chamber music were little noticed in a class where theatrical obviousness was cultivated, and unorthodoxies were rather smugly put down as exhibitions of incompetence. What was not perceived, except by the more discerning of his fellow pupils, was that his unassertiveness, extreme to a fault, and his unwillingness to push his cause, concealed the talent of a rare and delicate artist who needed only confidence and development.

His failure to win the *Prix de Rome,* no doubt something of a rebuff to the sensitive Chausson, was an indirect boon in that it induced him to give up his class and devote himself entirely to an organist in the Conservatory likewise unassuming and unnoticed in that institution — César Franck. Chausson found in Franck a nature akin to his own, for each of these men was quite content to pursue his own musical dreams, create his own inner world of beauty without concerning himself about crying his wares in the marketplace. In the warmth of Franck's sympathy and understanding, the poetry of Chausson's style found its full florescence.

He became secretary of the *Société Nationale,* and was for the re-

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mainder of his life intimately connected with the special and zealous circle which included Vincent d'Indy, Henri Duparc, Gabriel Fauré, Pierre de Bréville, Charles Bordes. He composed numerous songs, chamber, orchestral, even dramatic music. It showed certain "Franckisms," showed even that he had subjected himself to the insidious influence of the lion at Bayreuth (as Franck and d'Indy too had done), and he was duly denounced by those who had wrapped themselves in artificial insulation. If his friends perceived the essential Chausson beneath these influences, the world at large was quite unaware of him and his works.

He could easily have published his music, but he was unwilling to take advantage of his wealth to push forward something which the commercial publishers did not see fit to undertake. He was eager, on the other hand, to assist his friends toward publication. He had the songs of Duparc copied, and eventually published. His friends responded in kind. The children of Chausson have told of an incident*: Albeniz, enthusiastic over the manuscript of Chausson's *"Poème"* for violin and orchestra, showed it to a German publisher, and when the piece was not accepted, secretly used his own meagre resources to have it printed so that his friend might not be disappointed.

Chausson lived in every circumstance of felicity — beloved of his wife and children, surrounded in his attractive house by treasurable paintings, books, and music, enjoying many friendships. Yet those who knew him well could sense in the man himself the cast of melancholy which often lay upon his music. According to Camille Mauclair, "he presented the appearance of a man of the world without ostentation, amiable, gay, peaceful. In reality few knew him. He did not care for the world, his amiability masked his seriousness, his gaiety was often a deference to others, and his peaceful air dissembled a soul moved to sadness by human suffering."

A true perception of the special quality in Chausson's music was for a long time restricted to a group of friends. But his friends fortunately included such influential people as Eugene Ysaye and Edouard Colonne, and when these devoted their efforts to bringing the music to performance, he began at last to be generally known, the more so when Arthur Nikisch seized upon the Symphony, which had been performed by his own *Société Nationale* but hardly noticed in Paris, and gave it a fully romanticized reading at the *Cirque d'Hiver* in 1897. Then the critics who had ignored him begrudged the tardy recognition which by no means reflected credit upon their own judgment. "When the German Nikisch came to reveal to Paris the symphony of the Frenchman Chausson," wrote Henri Gauthier-

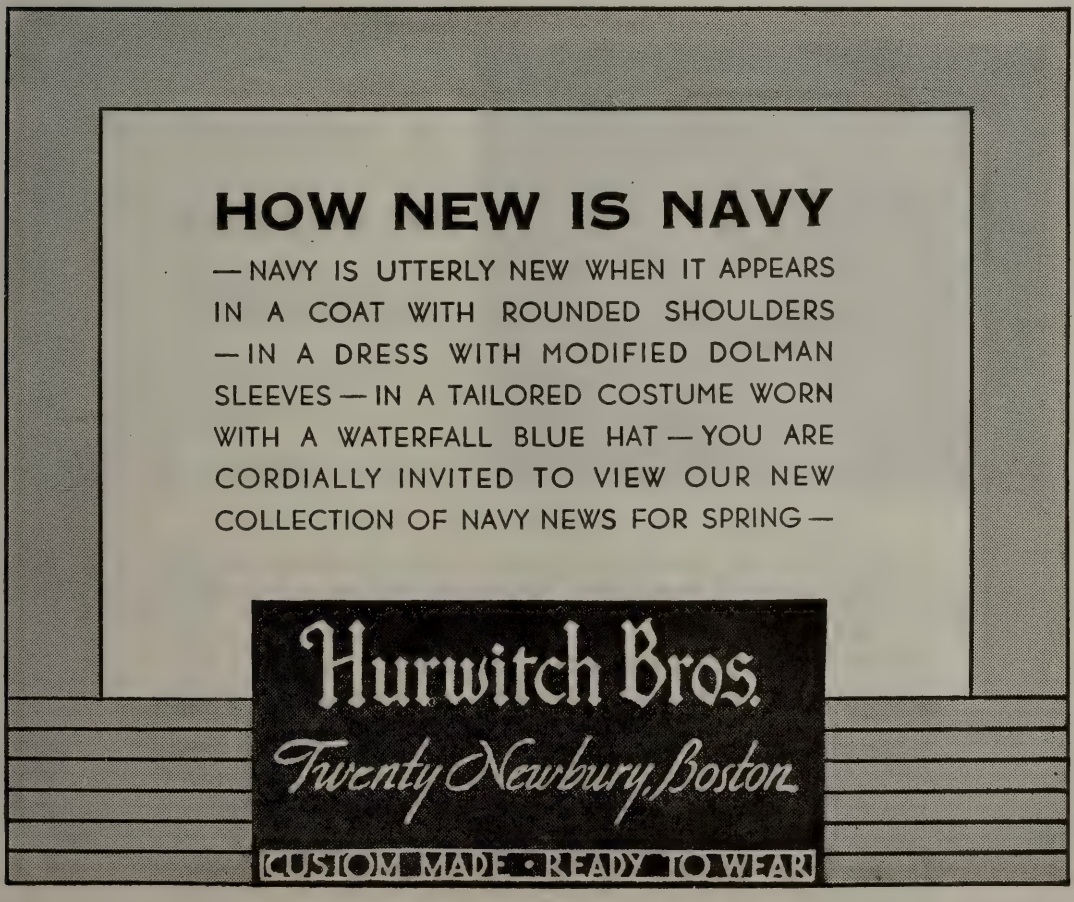
* Reported by José Bruyr in the *Guide du Concert*, March 12, 1937.

Villars, "a composer on whom it was incumbent to judge his colleagues in a morning newspaper mentioned the work in four disdainful lines. Chausson's friends were indignant, or grieved according to their temperament; but he lost none of his smiling amiability: 'Pay no attention to these trifles. If my symphony is good, the critics will end sooner or later by acknowledging the fact' — Chausson died at the moment when he had acquired the one quality that he lacked, self-confidence."

Chausson was forty-four when an accident suddenly brought his career to an end. Riding down a hill upon a bicycle on his estate at Limay, in the summer of 1899, he lost control of it and crushed his head against a stone wall. He was busy with several scores at the time of his death at the age of forty-four: sketches were found for a second symphony, an opera, a violin sonata. Those nearest to him were agreed that the fullness of his genius, so tardy in development, was at last coming into its own; that he was upon the threshold of confident mastery.

Pierre de Bréville wrote of his style in the *Mercure de France* shortly after his death:

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word *'cher.'* His passion is not fiery: it is always affectionate, and this affec-



tion is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it — a somewhat timid man, who shunned noisy expansiveness, and joyed in close relationships. If he did not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of *'Le Roi Arthus.'*

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility."

~

The following description of the symphony is by Stephane Risvaëg (paraphrased by Philip Hale):

I. *Lent,* B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison. The composer establishes at once the mood and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. After short episodes (horns and violas) the orchestra little by little becomes quiet, and, while the background is almost effaced, a little



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run of violins and wood-wind instruments introduces the *Allegro vivo* (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes them to oboe and violoncello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a *fortissimo tutti, allegro molto,* which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, violoncello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness."

II. *Très lent* (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of *pianissimo* triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely,

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its song of woe. The violins no longer make any attempt at consolation; they repeat, on the contrary, doubled by violoncellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. *Animé,* B-flat, 4-4. A crisp and loud *tutti* marks the beginning of the last movement. It is followed at once by a rapid figure, above which a summons is sounded. The pace quickens, and the underlying theme of the *finale* is heard (violoncellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene chorale (D major). Sung by all the voices, it is heard again in A major. There is a return to B-flat major. A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the chorale melody. The chief theme is heard again, as is the chorale, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this *finale* reappears (basses), while the sublime religious song still dominates. A *tutti* bursts forth, which is followed by a definite calm. There are sustained chords, and the basses repeat, purely and majestically, the first measures of the introduction.

Chausson's works for the stage include the lyric drama in three acts, *"Le Roi Arthus"* (to his own text), and the shorter works *"Hélène"* and *"Jeanne d'Arc."* There is also incidental music for performance in the theatre. For orchestra there are the early symphonic poems *"Viviane"* and *"Solitude dans les Bois,"* the Symphony of 1890, the *"Poème"* for Violin and Orchestra, of 1896, the *"Soir de Fête"* of 1898. The *"Poème de l'Amour et de la Mer,"* for soprano and orchestra, was finished in 1892. The chamber music includes the Concerto for Piano, Violin and String Quartet, 1891; the Piano Quartet of 1897, and the String Quartet, left unfinished. There are many songs, choral music on religious and lay subjects, and piano pieces.

ENTR'ACTE

TRANSPLANTING OPERA

By VIRGIL THOMSON

(From the *New York Herald Tribune,* November 3, 1940)

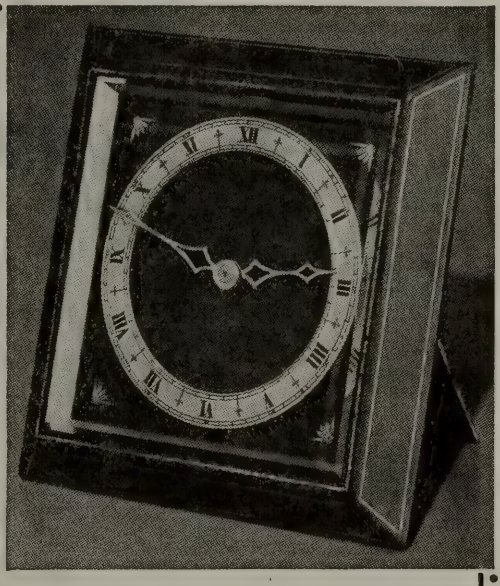
THE way to get opera into English is to put the English language into opera. By this I mean that translating foreign lyric works into the vernacular is not the chief thing to be accomplished. It is an incidental thing, a by-product of the main operation, which is making a European art-form grow in American soil. When that shall have been accomplished, the execution of foreign works in translation will follow automatically.

Every country in Europe has had to face this problem. There are two ways of solving it, the fast and the slow. England and France took the fast way; Germany and Russia took the slow.

Let me remind you that serious opera is an Italian invention. Comic opera and plays with songs have always been popular entertainment. They were common in the ancient world, and they flourished all

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through the Middle Ages. The serious opera, however, is a new thing. It was invented in Florence in the year 1600, practically out of whole cloth.

A group of highbrows produced it accidentally in the process of trying to revive Greek tragedy. They didn't know enough Greek to play Greek plays in that language. So they adapted them to their own. They knew that Greek plays were largely sung and chanted. So they put their Italian adaptations to music. But they didn't know much about Greek music. So they put them to Italian music. The result was such a new thing that there wasn't any name for it. So such a production was called an *opera,* a work.

Light opera exists in all languages, because all peoples understand the convention of singing metrical verse. Very few peoples accept without resistance the convention of singing prose. This is the specific difference between serious opera and musical comedy. That, of course, and the serious subject matter that renders it necessary. Because switching back and forth from song to speech is too upsetting; it breaks up the emotional tension necessary to tragedy.

The old Italian definition of *opera seria* turns out, then, to be a sort of basic definition for all serious work in operatic form. It is a musical and dramatic literary work on a mythological subject with

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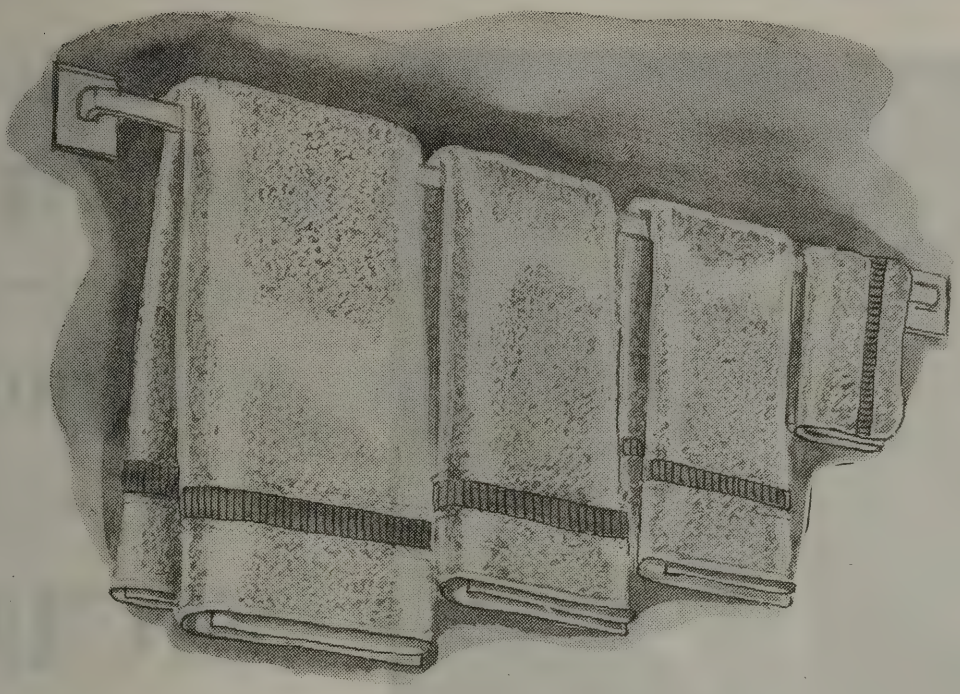
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tragic ending, comporting both metrical verse and prose dialogue to be sung.

Now prose dialogue sung, unless an audience is used to hearing prose sung, risks being painful and funny. The problem of transplanting serious opera from one soil and language to another is the problem of making the new public take and *like* intoned prose dialogue.

The easy way to accomplish this is to perform original operas written in and for the vernacular before importing the basic models from Italy. That is what France did. Louis XIV hired an Italian named Lulli to write French operas for the court theatre. The French public took them like a lamb and got used to the whole procedure before it had ever heard a real Italian opera.

Similarly, English poets, returning from the Grand Tour in Italy, and commissioned by rich people at home to make verses for private entertainments with music, had within half a century transformed the English masque, essentially a sort of light opera-ballet, into semi-serious but perfectly real opera. The catalogue of Purcell's works includes no less than eighty dramatic pieces so subtitled. His (with Nahum Tate) "Dido and Aeneas" and the same composer's (with Dryden) "King Arthur" are by any definition unquestionably operas.

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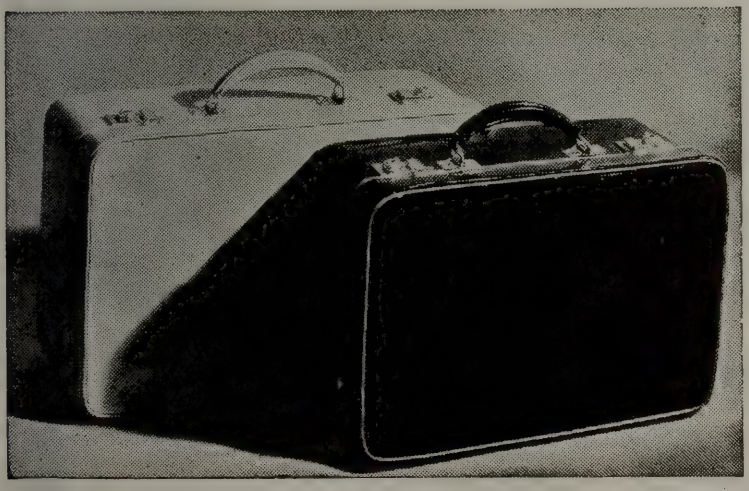
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As in the case of France, the local public never heard an Italian opera till after the form had been domesticated.

In Germany, however, Italian touring companies had made the Italian version of the new form familiar before it got adapted to the local speech. For two centuries the German musicians and literati kept saying the same things about the German language being ridiculous when sung (they meant prose language, because their *singspiele* were full of metrical songs, and they even did beautiful recitative music for Biblical texts, as in the Bach Passions), all the same things that have been said here for fifty years about how difficult it is to make the public accept opera in English.

If opera in English means translated European operas, the formula does indeed present many difficulties. Because heaven knows the translating of spoken poetry is chore enough. Fitting your translation to an imposed melodic line is unimaginably troublesome.

Mozart used to write to his father all the time about how desirable it was to have real German opera. But since the ducal and municipal opera houses were all in the hands of an Italian singing clique, he never managed to pull down a major commission to write in anything but Italian. He did, however, write two *singspiele*, *"Die Zauberflöte"* and *"Die Entführung aus dem Serail,"* in German for popular thea-



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trical production. They were so much richer in musical expression and so much more accurate in prosody than the current run of such compositions that they provided a sort of textbook of German musical speech-values for any composer who cared to go further.

Beethoven wrote one serious opera, "Fidelio." It was not a success. But Mozart's wife's cousin, Carl Maria von Weber, wrote nine German operas, comic, fantastic and serious. Some of these were successful. And all of a sudden it became clear to everybody that the German language was beautiful to hear sung, when correctly prosodied, and that there was already a repertory for German opera companies to sing. So the Italians were fired and German companies established everywhere; and the foreign classics came to be sung in German, too; and never since has opera been sung otherwise in Germany or in Austria, except for special occasions when foreign troupes pay honorary visits.

The Russian history is similar, the only difference being that the dénouement was even more delayed, because it was not till well into

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Comparison Pays

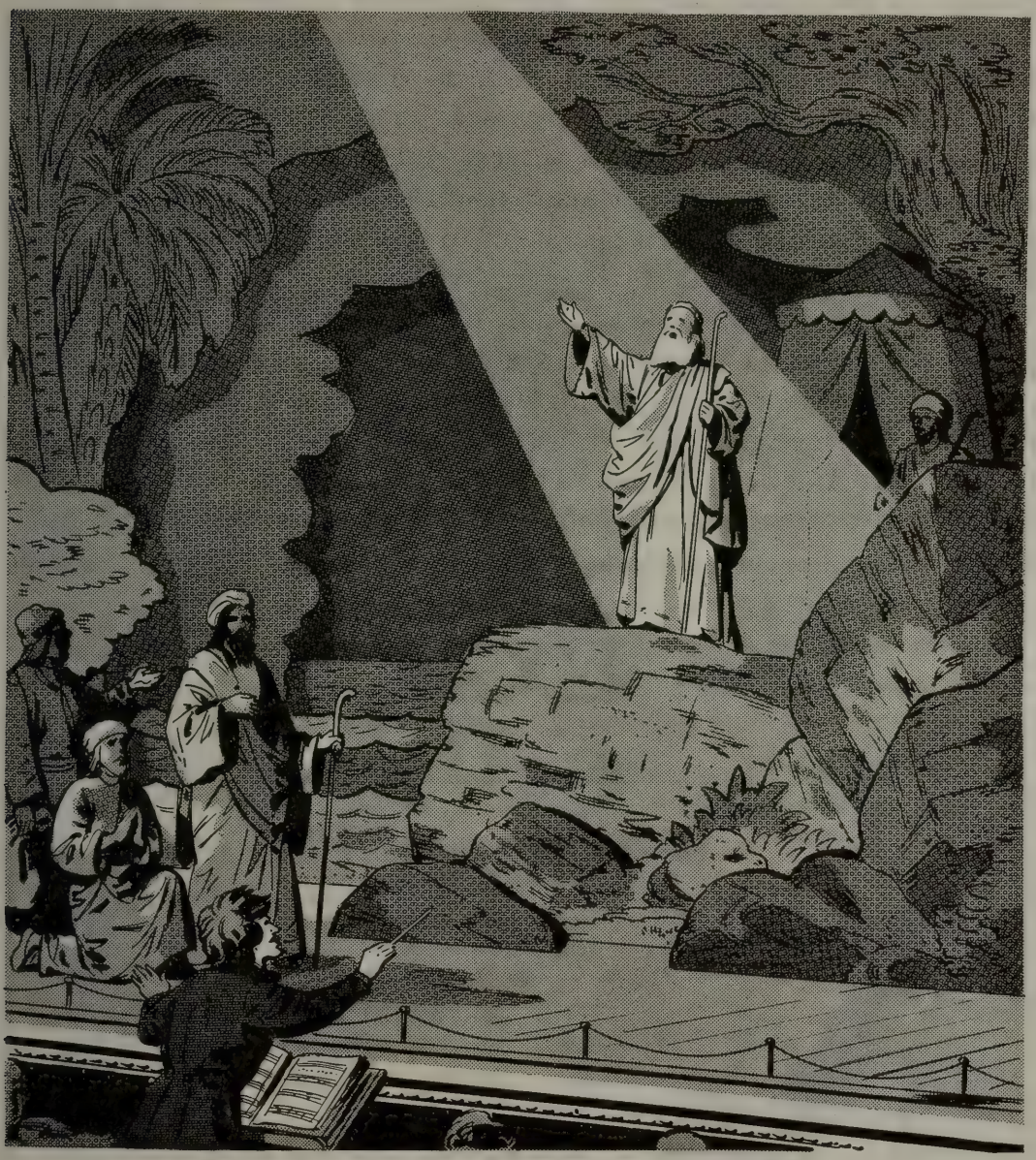
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the 1840's that an opera in Russian, Dargomizhsky's "The Stone Guest" (a Don Juan version), was performed in Russian at all.

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Stravinsky composed his Violin Concerto in 1931. It was performed for the first time at Berlin on October 23, 1931, by the Berlin *Rundfunk* (radio) orchestra. On this and on subsequent performances in its first years the soloist was Samuel Dushkin. Mr. Dushkin played the concerto in Paris under the direction of the composer on December 17, 1931. The first performance in this country was by the Boston Symphony Orchestra on January 1, 1932.

The orchestration of the concerto is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and E-flat clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, and strings.

STRAVINSKY the composer has never been long apart from his work, even in those years when productions of his music or engagements to appear as pianist or as conductor have called him from one city to another — 1931 was such a year. The idea of a Violin Concerto was proposed to him at Wiesbaden by his friend, Willy Strecker, in behalf of the young violinist Samuel Dushkin. He wrote the first two movements at Nice, which had been his home for seven years. But

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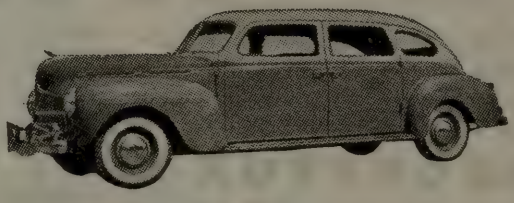
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Nice offered too many distractions; it was no retreat from the world, for too much of the world came to Nice. Seeking solitude, he chose a little town called Voreppe near Grenoble in France and engaged the villa *"La Vironnière."* According to Guido M. Gatti, who visited the place and reported it in the *Daily Telegraph* of London, October 10, 1931, it had "the comfortable look of an old country house built without economy of space or material, a shady garden sheltered from the noise of the automobiles which streamed incessantly along the shining asphalt of the *Rue Nationale* close by." Stravinsky evidently welcomed this opportunity for the peaceful conclusion of his score. "The pure air of the Isère Valley," he wrote in his autobiography, "the peacefulness of the country, a very beautiful garden, and a large comfortable house, induced us to settle there for good, and there we stayed for three years."

So impatient was he, after the interruption of a tour, to get at his work, that he could not wait for the settling of the household. "I finished my latest composition among half-unpacked trunks and boxes and the coming and going of movers, upholsterers, electricians, and plumbers. My faithful Dushkin, who was near Grenoble, not far from us, used to come to see me every day." Stravinsky had earlier explained his reluctance to undertake a form exacting so complete a knowledge



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of the technical problems of the violin until Dushkin had agreed to be continually on hand for consultation. The composer speaks warmly of this cooperation and states that his work upon the score "was made particularly pleasant by the enthusiasm and understanding with which Dushkin followed my progress. I was not a complete novice in handling the violin. Apart from my pieces for string quartet and numerous passages in *Pulcinella,* I had had occasion, particularly in the *Histoire du Soldat,* to tackle the technique of the violin as a solo instrument. But a concerto certainly required a much wider field of experience. To know the technical possibilities of an instrument without being able to play it is one thing; to have that technique in one's fingertips is quite another. I realized the difference, and before beginning the work I consulted Hindemith, who is a perfect violinist. I asked him whether the fact that I did not play the violin would make itself felt in my composition. Not only did he allay my doubts, but he went further and told me that it would be a very good thing, as it would make me avoid a routine technique, and would give rise to ideas which would not be suggested by the familiar movement of the fingers."

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The composer once spoke of his first movement, vigorous uncompromising music, as "carved in stone." Of the two arias which follow, Mr. Gatti describes the first as "austere, almost tragic," the second as suggesting "those of the seventeenth century Italian opera, clear and melismatic." The final Capriccio is rhythmically irregular but pointed and concise. Stravinsky, in the above-quoted interview which took place before the first performance, drew the attention of Mr. Gatti to the then unusual brevity of his new concerto, which would last about one-quarter of an hour: "The duration of compositions nowadays," he said, "can no longer be measured by those of the past. For a Mozart, the invention of the theme, of the themes, represented, if one may say so, the maximum effort; all the rest was made up in great part of a certain formalism, or at least technical skill had the upper hand over creative fantasy. It is understood that, as he was Mozart, the skill is always great, but at the same time it is always distinguishable from the pure lyrical moment. With the developments of the theme, the repetitions, refrains, and necessary *'cadenze,'* the half-hour was soon reached.

"But now that in a scholastic sense this development of the theme no longer exists, and still less repetitions (I am speaking, of course, of my own music), now that every measure is the result of an enor-

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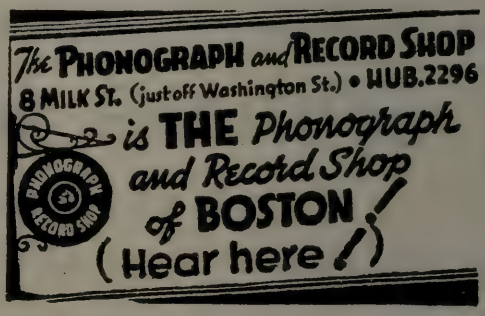
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mous condensation of thought, so that sometimes in a whole day's work I just manage to write one or two, proportions have changed, and a concerto of fifteen minutes is already a monumental work. Naturally it would be easy to lengthen the duration, but what would be added would be nothing but padding, inert matter, sound, but not music."

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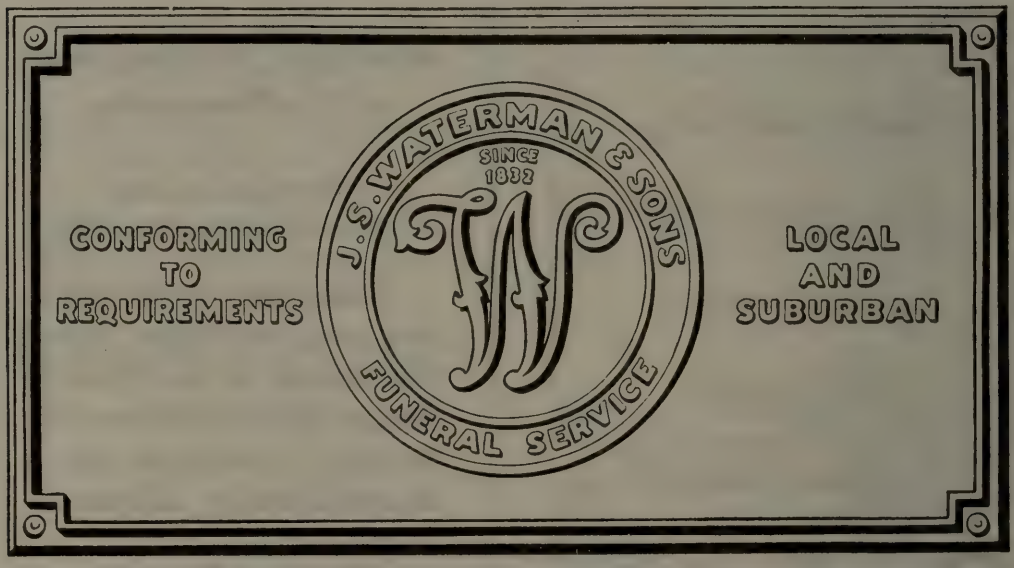
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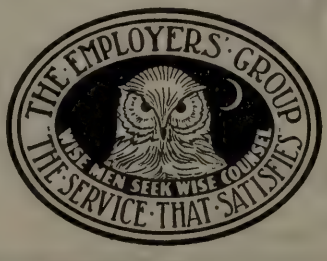
NATHAN MILSTEIN

Nathan Milstein was born in Odessa, on December 31, 1904. His first teacher was Stoliarski. At the age of ten he went to St. Petersburg to study in the Conservatory there, and entered the class of Leopold Auer. The young man toured Russia with his friend, Vladimir Horowitz, and the pianist's sister, Regina, who played his accompaniments. The concerts seem to have been far from profitable, for, leaving his country in 1925, "he arrived in Berlin without a violin, without money, without connections." He soon found a patron and an instrument, and gave a highly successful recital, which was followed by appearances in Paris and other European cities. His last master was Eugene Ysaye, with whom he practiced his "repertory" in Brussels.

Mr. Milstein first came to this country in the autumn of 1929, and since that time has made a number of tours of the United States, South America, and Europe, appearing with the principal orchestras. He was soloist with the Boston Symphony Orchestra on March 13–14, 1931, playing the Concerto of Brahms, and March 20–21, 1936, playing the Concerto of Mendelssohn.



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The first performance of the suite at the concerts of this orchestra was given November 26, 1920, under the direction of Pierre Monteux. The most recent performance at the Friday and Saturday concerts was December 1, 1939, when Stravinsky conducted.

The following instruments are required in the ballet: four flutes and two piccolos, four oboes and English horn, four clarinets and bass clarinet, four bassoons and contra-bassoon, four horns, two trumpets and two cornets-à-piston, three trombones and tuba, timpani, snare drum, tambour de Provence, bass drum, cymbals, tambourine, triangle, glockenspiel, xylophone, tam-tam, celesta, pianoforte, two harps and strings. The score is dedicated to Alexandre Benois, and was published in 1912.

STRAVINSKY in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *"Oiseau de Feu,"* soon became absorbed in thoughts of a primitive ballet in which a young girl would dance

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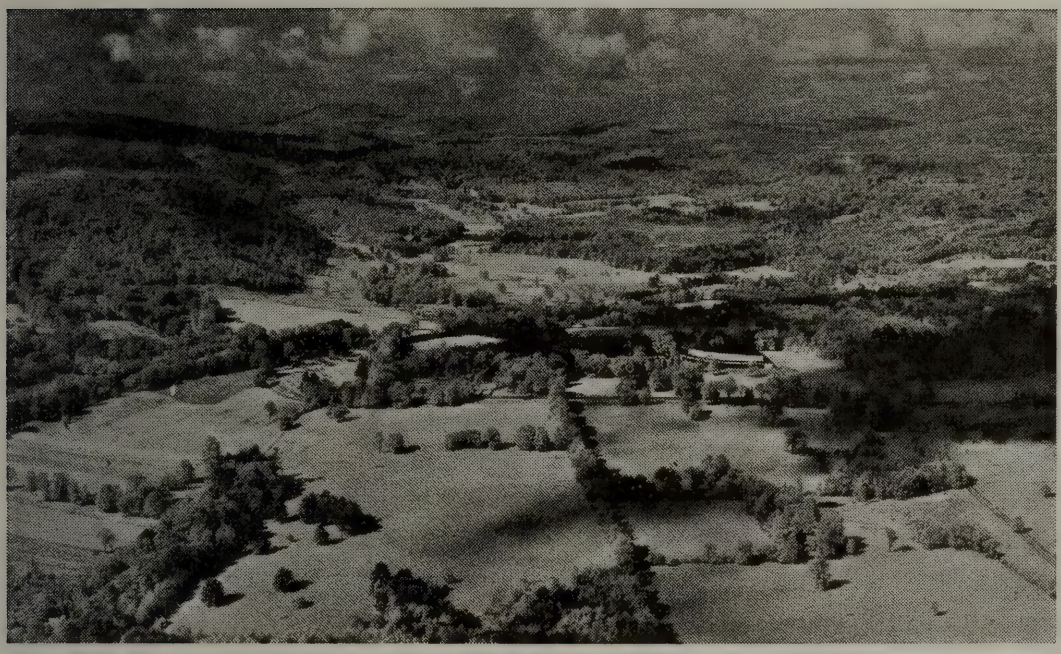
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herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *"Le Sacre du Printemps"* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of *"Le Sacre du Printemps"* for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the *'Sacre,'* I played him the piece I had just composed and which later became the second scene of *'Petrouchka.'* He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — Petrouchka, his rival, and the dancer — and their love tragedy, which ends with Petrouchka's death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three animated puppets: Petrouchka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, Petrouchka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrouchka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrouchka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accom-

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panied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrouchka emerges, fleeing for his life, with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure — the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte,* that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

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III. Menuetto (allegro)
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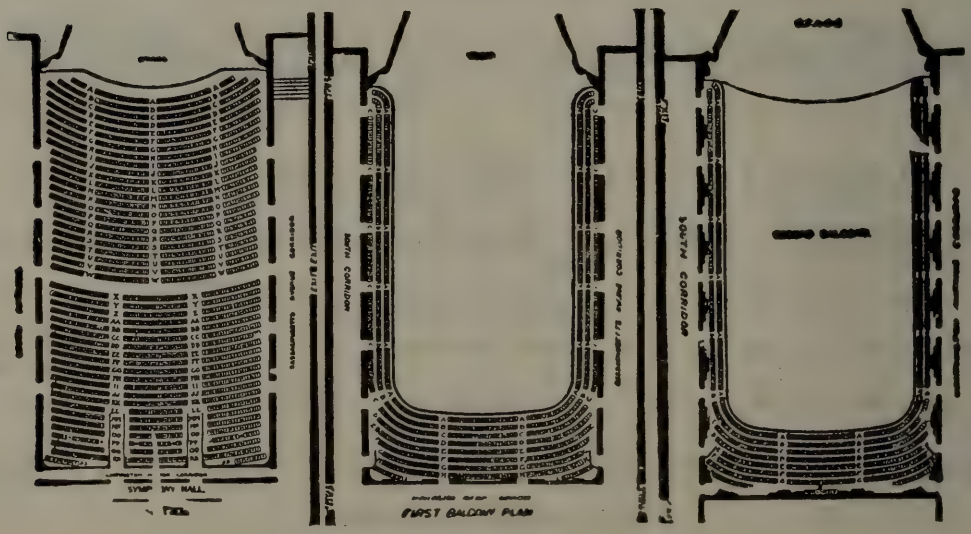
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Boston Symphony Orchestra

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with historical and descriptive notes by

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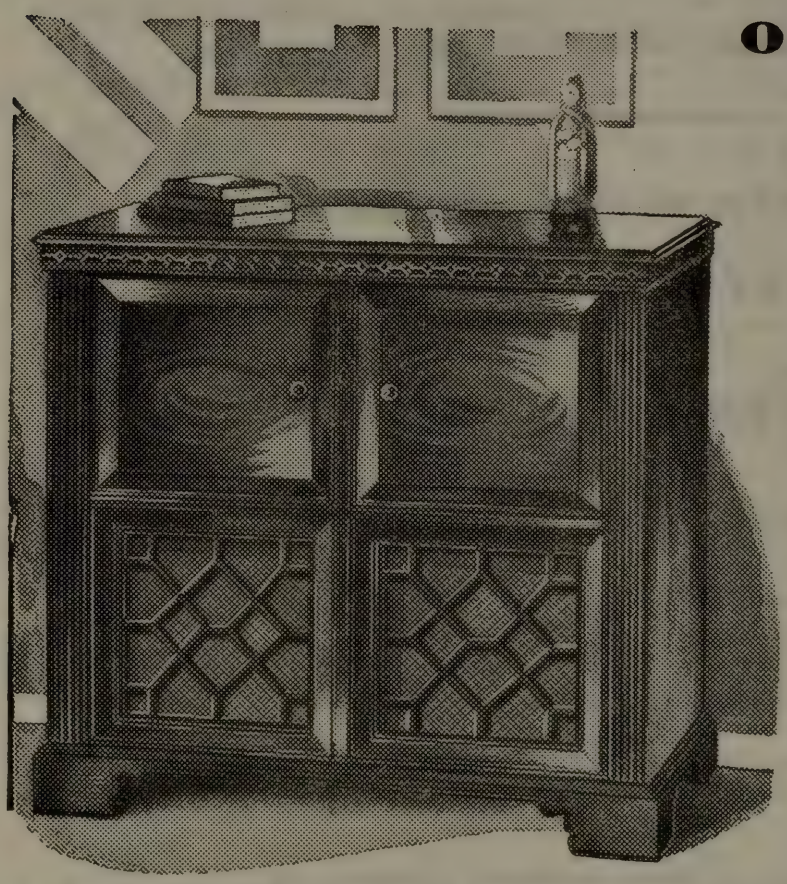
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In both the First Balcony Galleries there is now an exhibition by the Massachusetts WPA Art Project of the work of a group of six Cape Cod painters: Charles Darby, Charles Heinz, Charles Kaeselau, Dorothy Loeb, Bruce McKain and Vernon Smith.

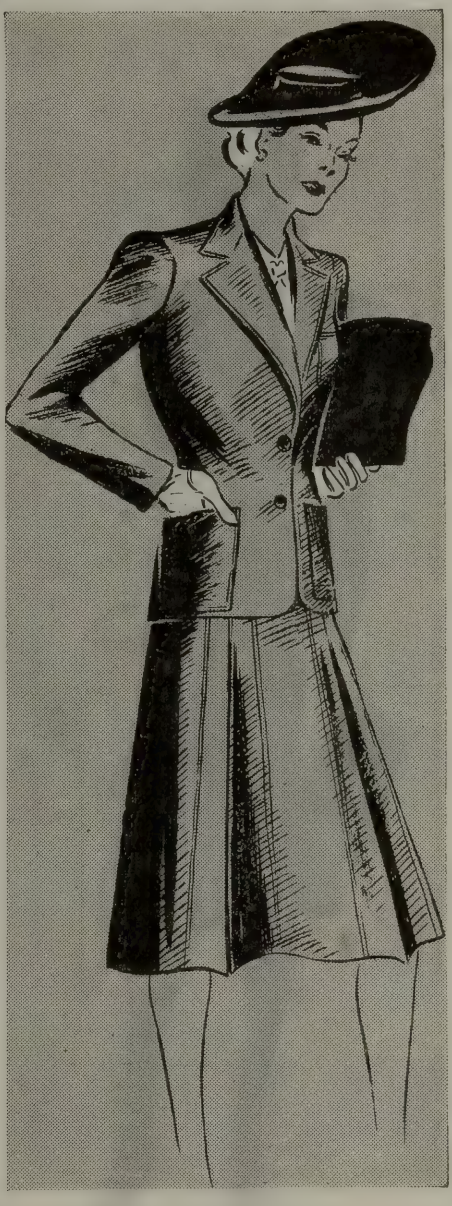
The members of this group, varying widely as they do in style and technique, have nevertheless been brought together here as a group for the first time, for it is felt that, first, they stem from a common cultural background, and, second, they have been working in a common locale of marked individuality not only in its natural physical characteristics but also in the character and manner of living of its people.

SYMPHONY PROGRAMMES TO COME

Of special interest at the next concerts of this series (which will take place on Thursday afternoon, April 10, instead of Friday, and Saturday evening, April 12) will be the performance of a new Symphony of Eugene Goossens, under the directing hand of its composer, and the reappearance of Vladimir Horowitz after ten years.

The Symphony of Mr. Goossens, the distinguished Conductor of the Cincinnati Symphony Orchestra, bears no number and is his first, although he wrote some years ago a Sinfonietta which was performed at the Boston Symphony concerts in 1926. Mr. Goossens began his new Symphony, *Op.* 58, in London in the spring of 1938, and completed it in the following summer in England. The Symphony which was dedicated to his colleagues in his own orchestra had its first performance by that organization on April 12, last.

Vladimir Horowitz made his first appearance with the Boston Symphony Orchestra in the Third Concerto of Rachmaninoff. The date was March 16, 1928. At his second appearance on March 19, 1931, he played the First Concerto of Tchaikovsky in B-flat minor.



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KOUSSEVITZKY'S BACH TRANSCRIPTION FOR PENSION FUND

At the Spring Pension Fund Concert of the Boston Symphony Orchestra on Sunday, April 27, Serge Koussevitzky will precede Beethoven's *"Missa Solemnis"* by a performance of his own transcription for wind orchestra of Bach's Organ Prelude and Fugue in C major (No. 17). He will then conduct his transcription for the first time in Boston.

The quartet of soloists are announced for the performance of Beethoven's great Mass, at which the Orchestra will be assisted by the choruses from Harvard and Radcliffe. The solo singers will be Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass.

Victor Records of the *Missa Solemnis,* made during the last performance by the Boston Symphony Orchestra, will be released April 1.

BEETHOVEN'S *"MISSA SOLEMNIS"*

The following description of the *"Missa Solemnis"* is quoted from the programme notes of the late Lawrence Gilman (New York Philharmonic Symphony Society):

Beethoven gave himself heart and soul to the composition of the Mass, which was not only dedicated to the Archduke Rudolph, but had been intended for him from the beginning—a fact which Thayer cites as proof that despite Beethoven's "petulant outbursts against his exalted pupil, he was, after all, sincerely devoted to him."

Portions of the Mass, probably the *Kyrie* and perhaps the *Gloria,* had been sketched by the end of 1818. The seriousness with which Beethoven applied himself to his task is indicated by his notations in the Tagebuch. For example:

"In order to write true church music . . . look through all of the monastic church chorals and also the strophes in the most current translations and perfect prosody in all Christian-Catholic psalms and hymns generally.

"Sacrifice again all the pettinesses of social life to your art. God above all things! For it is an eternal providence which directs omnisciently the good and evil fortunes of human men. . . . Tran-

quilly will I submit myself to all vicissitudes and place my sole confidence in Thine unalterable goodness, O God! Be my rock, my light, forever my trust!"

The *"Missa Solemnis"* is far more than a traditional setting of the text of the Mass. For Beethoven, as he proceeded in his treatment of the moving and marvelous words, responded more and more unrestrainedly to their emotional and imaginative suggestions, fixing his attention less on ecclesiastical or ceremonial decorum than on the human implications of the missal text. He remembered the grievous, unconquerable souls of men, suffering, fearing, longing, pleading, hoping, worshiping, praying. And at the thought of the timeless drama of human agony and aspiration, the sanctuary opened before his all-embracing vision, and became the peopled earth and all mankind, and above them was a strangely echoing sky, and beyond, the break of day.

Indeed, it could be said of Beethoven in this universal and compassionate music, as it has been said of St. Francis, that his imagination did not falter "until it held the world."

The Beethoven whom we meet in the greater pages of the *"Missa Solemnis"*—in the *Benedictus* and in the close of the *Agnus Dei*—anticipates the Beethoven of the last phase: the Beethoven who speaks to us in the mystical and otherworldly pages of the last sonatas and quartets; Beethoven the brooding and clairvoyant dreamer, the self-communing seer.

As we sit before the Prelude to the *Benedictus,* with its hushed and rapt and fathomless contemplation—in which, as d'Indy said, Beethoven has raised silence into sublimity: as we listen to the ineffable serenity and the superearthly beauty of the *Benedictus*—we know that this is the ultimate and essential Beethoven: that we have plumbed as deeply as we ever shall the mystery of a great spirit. We know that for Beethoven the tragical and passionate dreamer, so simple of heart, so racked by the task of living and by the spectacle of human conflict and frustration, this music of embracing humanity, of boundless tenderness and pity, was a solvent and a miraculous release. We know that, as he set it down, the prophecy of Isaiah must have come true for his turbulent and anguished spirit, and that the eyes of the blind were opened, and the ears of the deaf unstopped.

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II. Andante
III. Menuetto (allegro)
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This symphony was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra on November 9, 1934.

The original orchestration calls for one flute, two oboes, two bassoons, two horns (in G and B) and strings. Mozart subsequently added parts for two clarinets, which however are not used in the present performance.

IN THE last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small pot-boilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the pro-

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grammes did not identify the symphonies. One can reasonably suppose that when no one asked or expected further symphonies of him he turned back to his beloved form simply to please himself, and exercised the extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest reactions on each other – the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

The G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartette, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling melodic semi-tone which for generations seems to have been the composer's convention for plaintive sadness (Schubert's "Tragic Symphony" offers such a case). The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment of deliberately small means. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of most of their individual passages and retaining them principally for ensemble passages as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fulness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, mel-

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odic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with Mozart's contemporary style that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *"Vorlesungen über Musik"* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which,

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according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concerto undistorted by this quality.

F. J. Fetis, reviewing the Symphony in Paris (*Revue Musicale,* May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrivitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

It was in 1856 that Otto Jahn brought out his penetrating biography of Mozart (which is still unsuperseded). Jahn was hardly outdone in his extravagant characterization of the G minor Symphony.

* *Kunstwerk der Zukunft* (1860).

He called it a symphony "of pain and lamentation" (*"Schmerz und Klage"*) in which "sorrow rises in a continuous climax to wild merriment, as if to stifle care." The "soft plaint" of the opening subject grows in the development to a "piercing cry of anguish." The Andante and Minuet strive but vainly to establish an inward calm, and the Finale brings a frenzy which "seeks to drown sorrow and goes on its course in restless excitement." Jahn calls this "the most passionate of all Mozart symphonies" and is reminded of Goethe's praise of the Laocoön as grandeur and dignity encompassing the most violent human passions "and in the same sense in which Goethe ventured to call Laocoön graceful, none can deny the grace of the Symphony, in spite of much powerful sharpness and harshness" (*"starken Schärfen und Harten"*).

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

Coming to our own century, one can do no better than examine the emotional interpretation of the G minor Symphony by one of its most eminent Mozart scholars, Georges de Saint-Foix, who analyzed it in detail in his *"Les Symphonies de Mozart"* (1932). De Saint-Foix found in the first movement a "feverish precipitousness," an "intense



poignancy," a "concentrated energy which rises in the last pages to a ferocious exultation, yielding only at the end to a resigned lassitude." In the development of the Andante he found "expressive depths scarcely matched in Mozart." "The character of the Minuet," he says, "is a bitter and relentless struggle." The counterpoint produces "a sort of paroxysm and nervous tension." Only the Trio is "gentle, placid, illuminated, truly idyllic." Its second part is "so Elysian that it dispels in a few measures the tragic cast of the whole symphony." M. de Saint-Foix holds that the Finale shows "a fury of abandon" which Mozart touched nowhere else in his music. "All the resources of his art, rhythm, harmony, counterpoint, are as if pushed to the limit. A force thrilling, demoniacal, is released from him and gives the hearer no respite. Boldness such as this makes for a paroxysm of exaltation rather than free artistic creation. His art is no longer free but grips the artist himself so that he cannot breathe, and in spite of the sharpness of such a paroxysm it brings to pass a true Mozartean miracle."

Erich Blom in his life of Mozart (1935) goes so far as to call the G minor Symphony "Mozart's Pathetic Symphony," finding it full of "unhappy agitation."

Sir George Grove had long since expressed his inability to see in the



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repeated notes at the end of each step in the opening theme "those depths of agony ascribed to the opening by some critics." Tovey supports Grove's objection: "Just so: it is not only difficult to see depths of agony in the rhythms and idioms of comedy, but it is dangerous and not very delicate to attempt to see them. Comedy uses the language of real life; and people in real life often find the language of comedy the only dignified expression for their deepest feelings. They do not want the sympathy of sentimentalists who would be hard put to it to tell tragedy from burlesque; and the misconceptions of people who would imagine their situation and language to be merely funny are altogether below their horizon. They rise to the height of human dignity by treating the ordinary language of their fellow-mortals as if it were good enough for their troubles; and Mozart and Molière are not fundamentally at variance with Sophocles and Wagner in the different ways in which they immortalize this meaning of the word "reserve."



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IMAGINATION IN LISTENING

By Ernest Newman

(*Sunday Times*, London, November 24, 1940)

Having recently discussed apropos of some remarks by Nietzsche, the modern tendency to finick (if there be such a verb) with the details of the individual musical sentence at the cost of the build of the whole, I propose now to show that even under the best conditions it is too much to hope to hear a work as its creator conceived it, for the reason, among others, that the most careful notation can give no more than a broad hint of his intentions. If we are to re-*think* the work — which is not quite the same thing as hearing the notes — approximately as the composer thought it in the moment of creation, we have to listen, as he did, with the inner as well as the outer ear. Let me make my meaning clear by a simple illustration.

EVA AND THE OBOE

The reader will have no difficulty in calling to mind the opening phrase of the "Meistersinger" quintet; and he is no doubt happily confident that he has heard that phrase at each performance he has attended of the opera. I beg to assure him that he is mistaken. No one has even heard *Wagner's* phrase, and no one will ever hear it, for the simple reason that it does not exist, and never did exist except as an ideal, an abstraction, in the composer's imagination. He himself never heard precisely what he has written. The soprano gives out the opening of the melodic line, accompanied by the oboe playing the same notes at the same pitch. The singer generally has a bad vibrato; and cases are not unknown in which the oboist has suffered from the same distressing malady. Moreover, the pair are as often as not sadly out of tune with each other. These, however, are minor troubles of a merely technical and perhaps local and temporal kind; a perfect performance would be free of them. But even in a perfect performance we would still be far from hearing the phrase as it is in itself, as Wagner conceived it. For no two soprano voices are the same in timbre — in overtones, and so on — and though there is not the same wide range of variety among oboes, noticeable differences do exist.

Listen to the quintet a hundred times, then, in a hundred opera houses, and you will hear not only a hundred varieties of (a) soprano tone and (b) oboe tone, but a hundred varieties of fusion (or disagreement!) of the two. But Wagner, of course, did not calculate on

anything of that kind happening. What he had in his mind as he bent over his manuscript was a sort of Platonic "idea" of a soprano-oboe blend, a generalized something to which there is nothing, and never will be anything, precisely correspondent in the field of acoustical reality. And the sensitive musician will hear the phrase as Wagner conceived it only when he listens to it under exactly the same ideal conditions as those that attended the creation of it.

HARMLESS DELUSIONS

So it is, again, with a good many of our attempts to "phrase" music, by which term I mean, in the present connection, the punctuation of the melodic sentence by the musical equivalents of the comma, semi-colon and so on. Here there are two ways in which the trustful listener is generally let down. In the first place, it is often a sheer impossibility for any body of players to phrase in exact accordance with the composer's markings if the tempo be a fast one. This is especially the case with a composer such as Berlioz, whose markings are not only extremely categoric but peculiar to himself. It is safe to say that no one has ever yet heard at any concert certain Berlioz melodies articulated just as the composer conceived them. Conductors



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and players, indeed, are subject to harmless delusions in these matters: they often fancy they are making superfine nuances, which exist, however, only in their own imagination; just as the pianist is apt to cherish the delusion that the exquisite refinements of touch of which he is conscious in the transmission of an emotion from his brain to his fingertips are all reproduced for the ear of the listener by the crude mechanism of the piano.

MANNERISMS OF LISTENING

In the second place, just as there are mannerisms of performance, so there are mannerisms of listening, of which we are all more or less the victims; that is to say, the average listener tends unconsciously to hear musical sentences not with the punctuation given them by the performer but adapted to a scheme of his own that is a sort of broad generalization from all his experiences of music. Beethoven's general system of phrase-articulation is very different, for instance, from Bach's; but even if the differences were always realized in performance I doubt whether the plain man in the audience would invariably be conscious of them, so strong is the instinct within him to schematize virtually all musical sentences on a rule-of-thumb principle of his own. You will soon discover the truth of this statement

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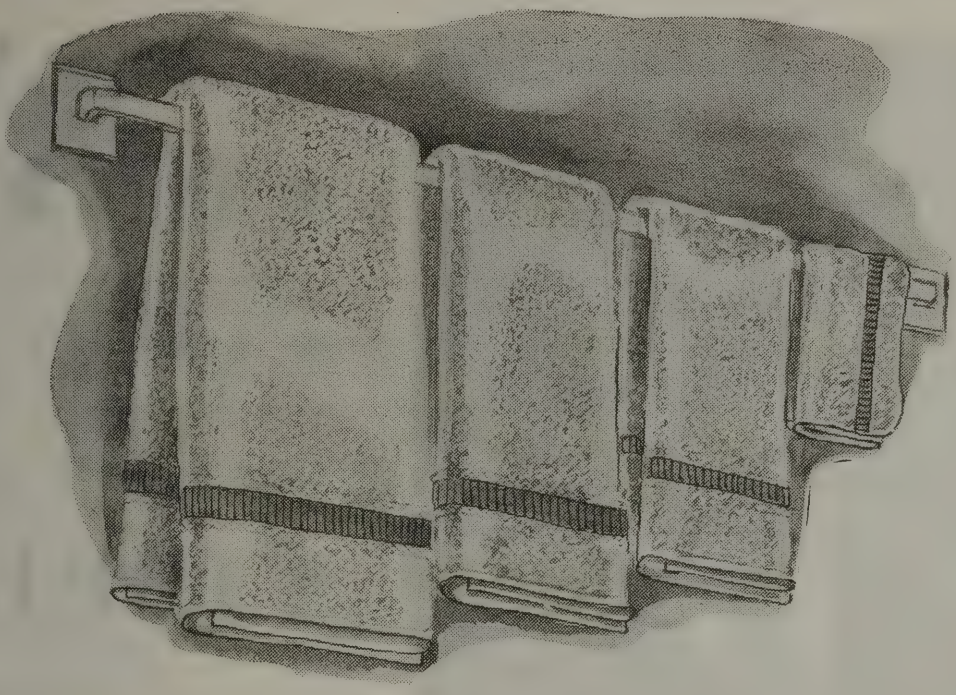
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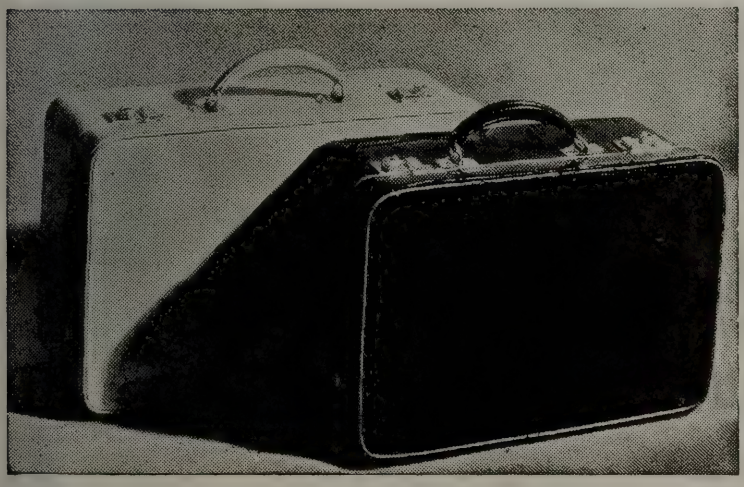
I — FAUST. II — GRETCHEN. III — MEPHISTOPHELES

By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811;
died at Bayreuth, July 31, 1886

Completed in 1854, "A Faust Symphony" had its first performance (with the choral finale) in a festival at the Grand Ducal Theater in Weimar, September 5, 1857.

The Symphony, published in 1861, was performed (without chorus) in New York, May 23, 1863, Carl Bergmann conducting. Theodore Thomas brought the "Gretchen" movement to Boston, October 14, 1870. The whole Symphony was first played here December 17, 1880, by the Philharmonic Orchestra, Bernard Listemann conducting. The first performance by the Boston Symphony Orchestra was given without the choral finale March 22, 1894. There was a performance with the choral finale March 10, 1899. There have been subsequent performances April 12, 1906 (without chorus); April 15, 1910; January 1 and April 2, 1915; December 22, 1916; March 9, 1917, March 9, 1923 (Harvard Glee Club, Arthur Hackett, tenor); February 19, 1926 (Cecilia Society, Charles Stratton, tenor); March 18, 1932 (Harvard Glee Club, Rulon Robison, tenor); October 23, 1936 (Harvard Glee Club, Rulon Robison, tenor).



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ACCORDING to Lina Ramann, Liszt conceived the idea for a Faust Symphony of his own on hearing Berlioz's "Damnation of Faust," which was produced in Paris in 1846. At any rate, it was not until 1853 and 1854 that he worked upon the score. He wrote of its completion to Anton Rubinstein (from Weimar), October 19, 1854, and to Wasielewski in December, that he intended to have the nine Symphonic Poems then written printed and performed "before I set Faust going, which may not be for another year." But the publication was delayed for several years. In 1857, he wrote the alternate ending, with chorus, and in this guise the piece had its first performance in Weimar, when Liszt conducted. Many dignitaries were present — also many of Liszt's staunch friends, whose loyal enthusiasm was insufficient to counterbalance numerous expressions of sharp critical disapproval.

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The Symphony had its second public performance at Weimar, August 6, 1861, and was produced at Leipzig, March 11, 1862, Bülow conducting with both understanding and care. Yet the carping did not cease.*

And to his friend Brendel on August 29: "To judge from his [Pohl's] essay, the tenor solo at the end of the Faust Symphony caused less offence in Leipzig (it was the stumbling-block in the Weimar performance, so much so that influential and well-disposed friends have urgently advised me to strike out the solo and chorus and to end the Symphony with the C major common chord of the orchestra). It was really my intention at first to have the whole Chorus Mysticus sung *invisibly* — which, however, would be possible only at performances given in theatres, by having the curtain lowered. Besides which, I felt doubtful whether the sound would not have thus become too indistinct."

Liszt very evidently felt the sting of persistent opposition to his orchestral works. He consoled himself with the attitude that one need only wait — his music would outlast its critics. "We must not give

* Liszt vented his feelings to Brendel (July 12, 1862) in a parody of the final chorus:

"Das Abgeschmackteste	**"The most insipid**
Hier ward es gescheckt,	**Here was tasted;**
Das Allvertrackteste	**In queerest nonsense**
Hier ward es bezweckt —"	**Here all was wasted."**



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certain gentlemen," he wrote to L. A. Zellner (April 6, 1858), "any occasion to imagine that I concern myself about them more than is really the case. 'Faust' and 'Dante' can quietly wait for the understanding that is their due. . . . Under existing circumstances it is wise and suitable for me 'to strive with earnest consistency for my high aim, regardless of adverse circumstances and small-minded people.' "

Unfortunately for the due recognition which Liszt patiently awaited, general attention was withdrawn from the orchestral Liszt in his advancing years by the mounting excitement over his friend Richard Wagner.

"A symphony — in three character Pictures," Liszt called his score. The term "symphony" is of course freely used, for the work has no more than a vague semblance of classical structure. It is possible to find an exposition, a "free fantasia," and a restatement in the first movement; the second section has traits of a slow movement, and the third has a decided scherzo flavor. But there is no proper finale. The conclusion, particularly in the purely instrumental form in which it was first cast, is in no sense a movement in itself. Its later choral version is but a setting in unison of a single verse with chord accompaniment.

Liszt did indeed develop his themes, and with consummate resource,

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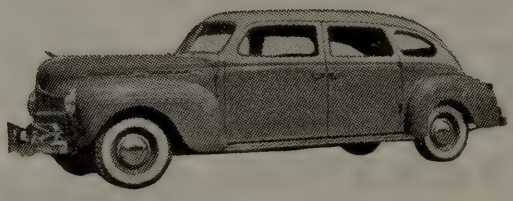
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but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven. Liszt wrote that "in programme music the returns, alternations, modifications and modulations of motives are conditioned by their relation to a poetic idea," that "one theme does not link up with another in accordance with formal relationships," and that "all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the [literary] subject." It is not hard to apply these observations to the "Faust" Symphony. Liszt was obviously close to Goethe, close to each of the three characters, which stand forth in musical definition. And their interrelation is no less subtly wrought in the musical score than in the legend itself, whereby the symphony attains an impressive unity, and no less naturally attains its form as a dramatic narrative.

It has been said that each section may be looked upon as a symphonic poem self-sufficient. Yet the "Faust" section, in the light of what is to follow, is clearly anticipatory. Faust is roundly delineated, but only that he may be modified, exalted, derided, in the pages to come. The Mephistopheles section would be pointless without what has gone before. It is no more than a transformation of the "Faust" themes to Satanic ends. "Gretchen" has been performed as a separate



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entity.* Yet heard in this way, the ultra-naïve melody could gain but a small part of its intended effect as in the complete score it falls placidly upon the ear after the grandiloquent and strutting pages of Faust which precede; before the outbursts of Mephistophelian glee that break in ruthlessly upon its conclusion. Liszt never made better use of his canny sense of contrast.

The section entitled "Faust" offers five themes which can be segregated for purposes of category, but which are yet allied in character and much transformed in the setting forth. The theme which opens the work suggests Faust brooding in his study. At the fifth bar, the introduction discloses a theme characterized by the seventh interval, as the former theme is based upon augmented fifths. The oboe sings it, and seems to imply that the grave philosopher is not an unlikely subject for romance. This theme in its later development seems to portray Faust the lover, consumed with longing, which in the Gretchen movement reaches passionate realization. In its later development it plays an extremely important part in all three movements, undergoes many astonishing transformations. It is to carry the "love scene" of the slow movement to its highest emotional point, and in the last to be fiendishly dissected, bandied about, prodigiously fugued.

* Liszt once commended (surprisingly) an arrangement of this section for pianoforte and harmonium (Letter to Dr. Friedrich Stade, December 11, 1880).

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FAUST

The slow introductory measures of "Faust" lead into an allegro impetuoso, where a satanic shadow might already be discerned lurking behind the arras. The bassoon, darkly intoning the principal theme of the romantic Faust, gives way to an agitated chromatic theme, which is to figure importantly in this movement. There shortly follows a theme of upstriving chromaticism which foreshadows the "glance" motive of "Tristan." The already familiar "Love" theme of Faust attains a new intensity of yearning in phrases for the solo viola. There is considerable further development, and then the last important theme of Faust is unloosed, in great striding chords of march rhythm *grandioso,* for the full orchestra. Faust has now been pictured at full length —by turn grave and thoughtful, ardent and avid of experience, arrogant and virile. The prevailing mood is that of the amorous theme, impetuously assertive, but at last softened to a reflective *pianissimo,* as the section ends.

GRETCHEN

Between the dramatic chromaticism of the first movement, and the chromatic diablerie of the last, Gretchen offers a refreshing picture of diatonic simplicity. She is first painted by the dulcet and sinuous voices of the wood winds. The oboe takes the placid theme, while the viola sets if off with a chain of soft undulations. A succession of three- and

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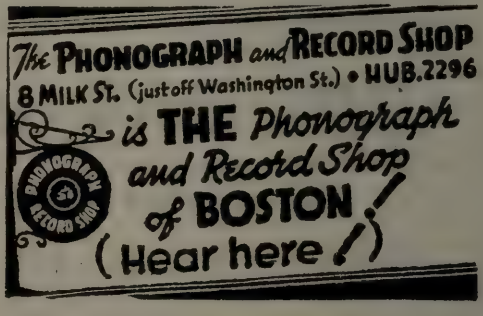
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four-note phrases by the clarinet has been interpreted as the maiden's query to the petals of the flower which bears her name — "He loves me" — "He loves me not." If so, she seems to turn away from the idle pastime with a whimsical A-sharp. Thoughts of the lover bring a gentle but ardent confession in soft repeated chords of the strings. An ominous shadow is thrown over Gretchen's revery, and Faust's now familiar love motive makes its appearance, at first softly with harp arpeggios, but increasing in passion, rising to a molten and irresistible outpouring of melody. Two more themes of Faust are to appear, but utterly subdued, deprived of their storm and stress. Liszt has inherited (with unquestionable independence and in his own right) a tradition from Beethoven. The music of Gretchen returns, still gentle, but enkindled to willing ardor. The themes of the two lovers are tranquilly blended, and the movement ends *pianissimo* with a soft memory of what was once the martial and grandiose theme of the solitary Faust.

MEPHISTOPHELES

Liszt uses his every orchestral device to conjure a Mephistopheles of requisite glitter and flash. The devil has no themes of his own, but exists only to distort the themes of Faust, to strip them of their nobility, puncture their idealism with shouts of satanic mirth. The music is like the mirror of the bad goblin described in the fairy tale of Hans Andersen, in which the reflection of everything that was good and beautiful "shrank together into almost nothing," so that "the most lovely landscapes looked like boiled spinach, and the handsomest

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people became hideous, or stood on their heads and had no bodies." The devil of Liszt, like that of Goethe, is no gaudy stage creature of tail and tights; he has no existence but to deny — *"Ich bin der Geist der stets verneint."* He is persuasive, subtle at first, a good fellow and *scherzando* devil — who not until he has intrigued the hearer reveals his sinister aspect. The love theme of Faust is his first and principal butt — greatly speeded up, ground under the malign heel of chromatic sequence and rhythmic contrivance until its former nature is quite gone. And yet somehow the transmutations seem no afterthought, but implicit in the theme. There are glimpses of Faust the grave philosopher amid this riot of desecration (his introductory theme), and one glimpse of Gretchen as the chords of her theme unfold against a high string tremolo. This fair vision the devil cannot besmirch, he can only dispel it with malignant growls. The sulphurous vapors are gradually cleared away, and he vanishes for the last time. The musical atmosphere becomes pure and rarefied, and the Gretchen theme takes gentle possession of the orchestra for a few measures. There follows an *Andante mistico,* in which, over soft chord pulsations by the orchestra and organ, a male chorus intones in accents of quiet faith, the "Chorus Mysticus" which closes the Second Part of Goethe's "Faust," with its deification of Woman's love:

Alles Vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreignis;



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Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

In the last two lines, sung to notes derived from the theme ot Gretchen, the voice of a tenor solo, reaffirmed by the chorus, floats over the orchestra.

The "Chorus Mysticus" has thus been translated by Albert G. Latham:

All things corruptible
Are but reflection.
Earth's insufficiency
Here finds perfection.
Here the ineffable
Wrought is with love.
The Eternal-Womanly
Draws us above.*

Liszt at twenty-four, traveling gaily through Switzerland in such inspiriting company as that of the Comtesse d'Agoult, George Sand, Adolphe Pictet, signed himself on a hotel register as a "philosophical musician; born — on Parnassus; coming from — Doubt; going to — Truth." It was a group where, in the language of Lina Ramann, Liszt's

* **It goes without saying that any translation of Goethe's text is a desecration. Sacheverell Sitwell mentions in his recent book on Liszt an unfortunate custom in England of singing** this chorus in English, delivering "the words 'Eternal Feminine,' with the accent on the last syllable of the second word, pronouncing it to rhyme wtih wine and nine."

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high-flown biographer, "In the midst of . . . genial chatterings and discussions, Music raised her golden pinions and awakened in their minds those sounds which, like the problems of the incomprehensible, raise the human spirits above themselves." Liszt never in his life foreswore or long forgot this vein of idealism, although, in pursuit of earthly delights less exalted, of which adulation was one, he may have lowered his eyes from the lofty goal for short moments now and then. Recent writers, notably Ernest Newman, have attempted to belittle Liszt in the rôle of Seeker after Truth, but before Liszt the dreamer at his best, as before Liszt the selfless abettor of genius, they have had to withhold their censure.

One need not go far to find in a score such as the "Faust" Symphony both the ideal and the earthly strain in its composer. Mephistopheles is potent, in his place; but the music of Marguerite, weaving its indescribable spell with a euphony increasingly intense, may be said to authenticate the lofty realm of the spirit to which Liszt aspired and the full possession of which some have denied him. The symphony is part of an act of irreproachable courage which marked the productive Weimar period (1849–61). Liszt in those years took resolution to leave the facile and sometimes shallow byways of piano *fantaisies* and *pièces de salon* for the nobler realm of orchestral music. This in the face of an entrenched popular opinion that he was no composer — merely a phenomenal virtuoso, who had better stick to his keyboard. Liszt, who was not a little annoyed by these skeptics, wrote twelve orchestral works in a form which he newly named "symphonic poems," choosing the greatest of poets and the most magnificent of legends for his subject matter. To them he added two "symphonies" similar in character to the others, but in successive movements, based upon Goethe's "Faust" and upon Dante's "Divine Comedy."

That the music of Liszt always attained the altitude of his self-set literary subject, no one could maintain with genuine conviction. At least it may fairly be claimed that he approximated Goethe's "Faust" as closely as any composer has ever done. There are some who have questioned the supremacy of the idealism in the "Faust" Symphony, such as the English writer who considers Liszt essentially a "Mephistophelian character," and who holds that it is really Mephistopheles who dominates the "Faust" Symphony, so that the choral epilogue "becomes almost blasphemy, for it is very plainly the maudlin longing of Satan for the eternal bliss from which he has been cast out." There are others who find the music of Gretchen the most poignant and enduringly beautiful — the truly dominating pages of the score. It is a pleasure to be able to quote Ernest Newman (in many ways a Lisztian unbeliever) as among these. "This section," he wrote in his "Musical Studies," "is surpassingly beautiful throughout; in face of this divine piece of music alone the present neglect of Liszt's music in England is something inexplicable. Almost the whole Margaret is there, with her curious blend of sweetness, timidity, and passion; while Faust's interpositions are exceedingly noble."

~

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composed music to the poem; Berlioz was fired by the subject twice in his life, and it was his "Damnation of Faust" which first stirred the imagination of Liszt. Berlioz dedicated his score to Liszt, and Liszt responded with the dedication of his symphony. Goethe's "Faust" was the one subject which Liszt and Wagner both treated. Wagner made his revision of his "Faust" Overture within three months of Liszt's completion of his own symphony. The two friends exchanged scores: Liszt, who had advised Wagner on the revision, performed the new overture (as he had the original one), and saw to its publication. Wagner eagerly studied Liszt's symphony, attended its performance. He kept his initial enthusiasm for this work through his life, an enthusiasm withheld from such of the symphonic poems as *"Tasso"* or *"Les Préludes,"* and indeed from most of the music of his contemporaries.

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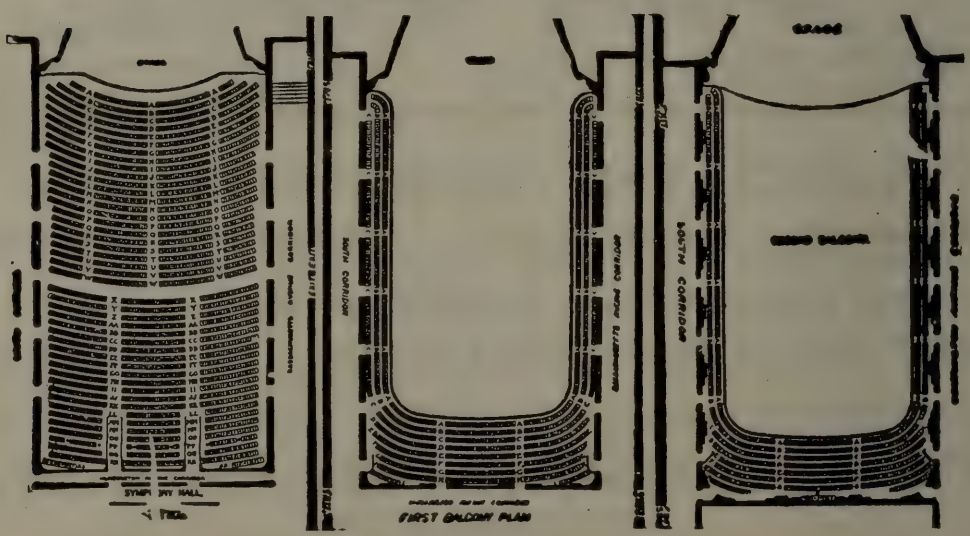
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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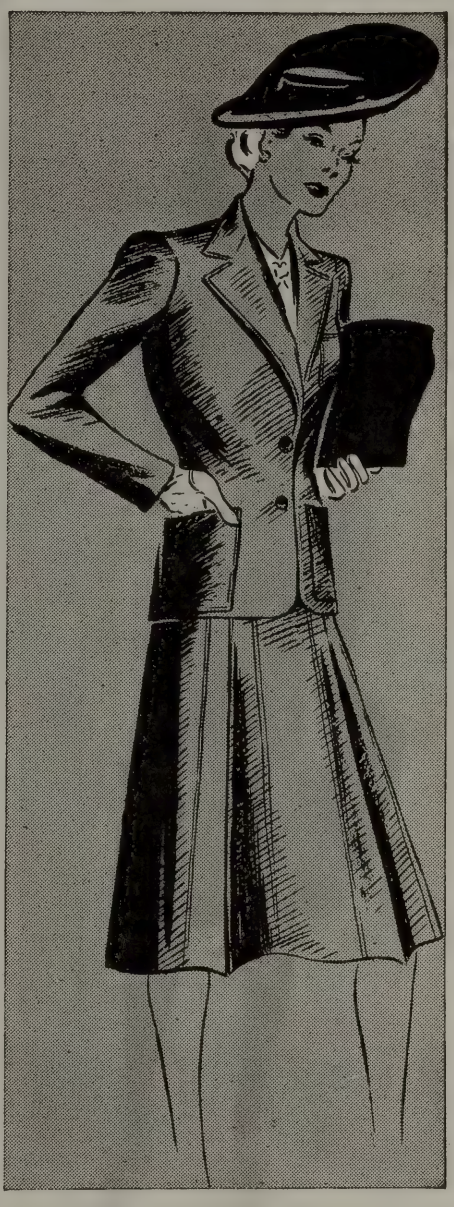
Sanctuary
Exhibit

(Editorial in the *Boston Globe*, March 26, 1941)

SANCTUARY

In an era of hate and fear, music is a pulsation of health and sanity, and the Boston Symphony Orchestra is a central power plant which pours this over-earthly voltage into the community, into the life of New England, and indeed into the life of the nation. For there is today no greater monument to the cultural repute of Boston than this orchestra.

Best things are dearest. The supposition that the Symphony Orchestra was heavily endowed by Major Higginson, its founder, dies hard. Last year its income from endowment was $15,895, its deficit more than seven times that sum. How well, then, does this orchestra deserve of the community which it serves? Forty-six weeks in the year, longer than any other in the country, it plays at Symphony Hall in the regular winter season, for the Pops in the spring, on the Esplanade in the open air free to the public in July, and in August at "Tanglewood" for the now-celebrated Berkshire Symphonic Festivals. Add to this its concert tours, where the impact of this virtuoso instrument on hardened concert-goers is breath-taking, and two series of concerts for children, one of high school, the other of grammar school age — a method of growing under glass in rich soil the sprigs and sprouts of musical taste in the coming generation. These children came from cities and towns of Eastern Massachusetts to the number of 50,000 in the past three years, though ticket sales cover only half the expenses, and if these concerts therefore are to be maintained the deficit, only half as large as that of the Sym-



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phony Hall series, must be supplied by the generosity of donors.

We do not get great art for nothing. Generally it comes where there is some surplus of wealth and leisure. Rich Netherlands merchants paid for the Dutch paintings, we owe Virgil's "Æneid" and the Odes of Horace in part to the munificence of Augustus Caesar, and the temples on the Acropolis were paid for out of funds diverted from the Delian treasury. But the progress of art, like that of truth, is from the few to the many. Today, in America, where superfluous wealth is less plentiful than it was, the Metropolitan Opera House had to be saved last spring by small contributions from hundreds of thousands of donors, largely listeners on the radio. This democratization of the fine arts in the United States is a wholesome growth, for we more appreciate that which we help pay for, and we more gladly help pay for that which we appreciate.

In this its sixtieth year, the Boston Symphony Orchestra is a greater instrument than ever before in its distinguished history. Dr. Koussevitzky has patiently wrought it to a pitch of virtuosity which is unexcelled anywhere, and he has done so without fanfaronade of trick publicity. The orchestral symphony (it is a fact which bears repeating) is the one art-form in which our age surpasses every previous epoch, and the Boston Orchestra is to the other symphony orchestras of America as Chartres is among French cathedrals: the earliest and still the noblest.

Man's life of the mind and spirit is being forced to endure a bitter siege. In London the National Gallery, emptied of paintings, has been thrown open to the public for free concerts. It is thronged, and a donation from a special benefit performance of the Boston Orchestra saved those concerts for London this season. Here too, as in England, the solace of great music is a vigil light to be kept burning steadfastly.

It is related that while a play by

Aeschylus was being performed for the first time in the ancient Theatre of Dionysos, the Athenian audience, mistakenly conceiving him to have revealed a secret rite of the Eleusinian Mysteries, rose to kill him. In the center of the orchestra or "dancing place" stood the altar of Dionysos. The poet sought sanctuary there and escaped with his life. The Boston Symphony Orchestra, like that ancient dancing place, has an altar in its midst where old and young, rich and poor can and do seek sanctuary. Its altar fire is a vigil light which deserves fuel.

* * *

EXHIBIT

An exhibition of 101 American Prints, representing three centuries of printmaking, is to be seen in the First Balcony Gallery. Originally assembled by the American National Committee of Engraving under the direction of its president, John Taylor Arms, it was recently purchased by the International Business Machines Corporation, through whose courtesy the present showing was arranged.

Mr. Arms has written of the exhibition, "Prints, being the most democratic form of pictorial expression, most poignantly reflect the customs, thought and life of a time; and the present exhibition offers an unusual opportunity to trace the spiritual and technical development of graphic art in our country from the first hesitating beginnings, when it was largely the reflection of the art of other lands, to the full flowering of today, when the American School is probably, for virility and breadth of point of view, the most outstanding in the world."

The exhibition had its first showing at the Corcoran Gallery in Washington; later it was shown at the Grand Central Art Galleries in New York. The present showing will be the last before the exhibit embarks on a South American tour.

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GOOSSENS Symphony, *Op.* 58

I. Andante, allegro con anima
II. Andante espressivo, ma con moto
III. Divertimento: Allegro vivo
IV. Finale: Moderato; alla breve

(First performance in Boston; Conducted by the Composer)

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III. Finale

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PART VII
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OVERTURE TO "THE MARRIAGE OF FIGARO"

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Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Mozart composed his opera in Vienna in 1786. The score bears the title: *"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro': musica di W. A. Mozart."* The first production was on May 1, of 1786, in Vienna.

The Overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

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LORENZO DA PONTE relates in his memoirs how Mozart proposed the play of Beaumarchais to him as a subject for a libretto, and how the idea progressed. "In conversation with me one day," writes Da Ponte, "Mozart asked me if I could turn Beaumarchais's *'Noces de Figaro,'** into an opera. The proposition was to my taste, and the success proved immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality."

* According to Da Ponte, *"mariage"* becomes *"nozze,"* and *"nozze"* returns to *"noces"!*

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When Da Ponte spoke of the "immorality" of *"Le Mariage de Figaro"* as its obstructing quality, he was using an epithet which was found as diplomatic in Austria as it had been in France to cover the embarrassment of a Monarch about a piece which could be interpreted as poking uncomfortable jibes at himself. A great deal had been said in Paris about the "immorality" of *"Le Mariage de Figaro"* by its opponents who, if they had admitted that its mockery of the nobility was what really offended them, would only have singled themselves out as the butt for that mockery.

The Emperor reminded his visitor that he had already forbidden the performance of Beaumarchais's *"Figaro"* in the theatre.

"I know it," answered Da Ponte. "But in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece."

"All right; I trust to your taste and prudence. Send the score to the copyists."

The King needed only to feel assured that anything which might "shock the conventionalities" would be omitted, and the conventionalities which both men had tacitly in mind did not refer to amorous episodes no more daring than might be found in a modern "bedroom farce," but to a subversive undercurrent which showed the commoner to advantage at the expense of the aristocracy which was his superior in power and his inferior in wit. It was that quality which later led Napoleon I to remark of the play: *"C'était la révolution déja en action."* Da Ponte did not find it necessary to suppress a single one of the love intrigues or compromising situations with which Beaumarchais had peppered his play. Naturally a libretto of set vocal numbers and necessarily condensed dialogue in recitative could often little more than outline the action. Many of Beaumarchais's little revealing touches survive in the libretto; more of them are lost. The Count, the Countess, Figaro, or Cherubino are fairly close to their originals, but it required Mozart's genius to recapture the characterization, the brighter wit of Beaumarchais in his own inimitable way, over the head of his librettist.

It was the easiest thing in the world for Da Ponte to drop under his table disturbing comparisons of one class with another, to preserve the gaiety of Figaro while deleting the two-edged phrases which sometimes shone through. Figaro's air in the last act, for example, which with Da Ponte is no more than an expression of disillusion with the feminine sex, is in Beaumarchais that and a great deal more.

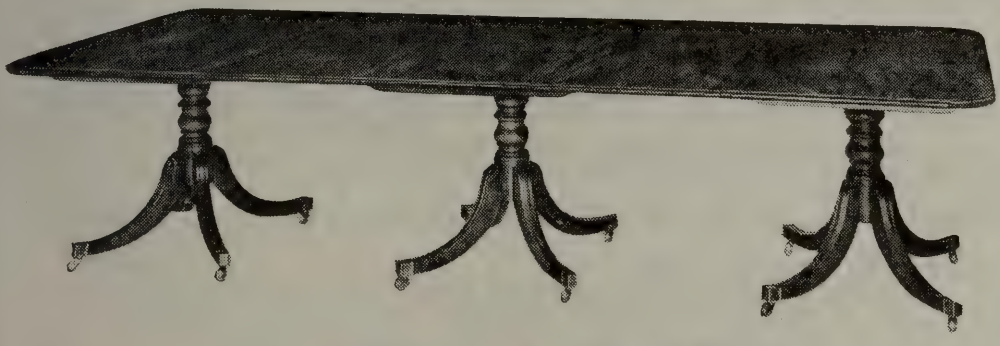
There Figaro throws bitter taunts at his "betters" in the seats of power who can curb him at every hand, and suppress his best laid schemes for no more valid reason than a passing whim or an ungrounded apprehension. One reads in this long tirade no other than Beaumarchais, the self-made man, the son of a watch-maker* whose versatility and wit, sometimes none too scrupulously applied, gain him reputation, wealth, illustrious success in letters, commerce, international diplomacy, whereupon he is stripped of fortune and station because those who have constituted rights warranted neither by

* Beaumarchais was born Pierre Augustin Caron in 1732. He took up his father's trade of watchmaking. By his skill he won the favorable attention of Madame de Pompadour and became watchmaker to Louis XVI. He could sing, play the flute and the harp, and became the teacher of the royal Princesses on the latter graceful instrument. He acquired a still higher position at Court and when his predecessor in that post, Franquet, died, married the widow (this was the first of three marriages). Sharing in speculations with the banker, Joseph Duverney, he acquired a large fortune and his partner died owing him 15,000 francs. The dispute of the heirs over this debt grew into one of the famous law-suits in which Beaumarchais defended himself with brilliant skill. He entered the King's secret service and persuaded France to finance the American Revolution against Britain. He also carried on a traffic with America by his own merchant fleet which operated under the name of *Rodrique Hortalez et Cie.* Several plays, but particularly the two on the subject of "Figaro," spread his fame across Europe. When the French Revolution came, Beaumarchais, more republican in sympathies than in actions, was charged with treason and imprisoned. He was released, fled the country, and returned to Paris for the last three years of his life (1796–99).

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their brains nor their abilities have chosen to ruin him. This speech is too long to quote. A shorter one can be taken as a chance instance of the gay and innocuous Figaro of Mozart and Da Ponte, as compared to the sharper, more provocative *arriviste* who dominates the play of Beaumarchais. According to Da Ponte, Figaro and Susanna lightly tease Cherubino, who has just been given a commission in the army. While Susanna adorns him with a cocked hat, Figaro begins his famous air (*"Non più andrai"*):

> "Now your days of philandering are over,
> And your straying from flower to flower,
> You'll no more as a faithless young rover,
> Play Adonis with each pretty maid.
> Put off all your dainty belongings.
> Cap be-plumed, and your gewgaws and laces,
> Shear your locks, now no need of such graces,
> Soon these lilies and roses shall fade."

Figaro jokingly pictures the lad with "mustache and beard," knapsack and gun, marching boldly with his fellows. The three prance across the stage to the gayest of march measures as the curtain falls.

But the Figaro of Beaumarchais addresses the little page with a speech which throws a momentary shadow over the scene:

native
delphinium, phlox, forget-me-nots, daffodils

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"Adieu, my little Chérubin, you are going to lead a different life now, boy; no more hanging around ladies' boudoirs; no more tidbits of pastry and whipped cream; no more flirtations or blindman's buff; a good soldier, *morbleu! Weather*-beaten, ill-clothed, staggering under a heavy musket. Right face! Left face! Forward! March to Glory! Never swerve from your course – unless you're fired on!"*

Mozart seems to have been quite content with taking no more than the sparkling surface, the humanities, the ingenuities of the original. It is easy to believe that the composer whose creative genius had been too long subject to the whims of an Archbishop or an Emperor responded secretly to the almost ferocious thrusts which underlay the urbanities of the Frenchman. One looks for the satirical edge in Mozart's opera, and one hardly more than guesses at a certain tension, a certain ferocity, as Figaro sings in lilting measures that he intends to lead his master a "merry dance." The art of Mozart and that of Beaumarchais were in some ways not so far apart. Each could show strong feeling, but each showed it in glimpses, half-concealed always by a style which he had inherited and wore as a cloak – a style formal, adroit, quasi-frivolous. With Mozart, of course, it was the pattering lilt of the *opera buffa.* With Beaumarchais, it was the equally artificial confection of farcical intrigue.

"A gentleman of letters addressed me at a performance," wrote Beaumarchais, "and said: 'Explain to me, I beg of you, why one finds in your pieces so much careless language, which falls short of your style?' 'Of my style, Monsieur? If by ill chance I had one, I would compel myself to forget it when writing comedy. I know nothing on the stage more insipid than those monochromes where everything is blue, or everything is rose, or everything is the author, whatever he might be.'

"When a subject takes hold of me, I conjure up all my characters and put them in a certain situation. 'Watch yourself, Figaro, your master may find you out! Run quickly Chérubin, it is the Count you are touching. Ah! *Comtesse,* that is imprudent for so violent a husband!' I have no idea what they are going to say; the important thing is – what will they do? Then, when the action begins, I write to their rapid dictation, confident that they will not mislead me. Each character speaks in his own way. May the God of Naturalness keep them from speaking in any other! Let us give all our attention to what they are thinking and not to the possibility that I may have lent them my own style."

All of which is a quasi-modest way of boasting that he has superseded stylistic elegance with the telling weapon of verisimilitude – easy, natural, everyday speech.

* As to the lot of the soldier, Figaro says elsewhere: "Why should soldiers kill or be killed for interests they know nothing about? I for one would like to know why I am angry."

"Le Barbier de Séville" (1773) had waited two years before it was allowed. Its sequel, *"Le Mariage de Figaro, ou La Folle Journée,"* waited from 1778 to 1784. The author, astute in self-promotion as in other matters, read the text in influential salons. The very nobility which the play ridiculed was immensely intrigued by its sallies. Each took them as directed at his neighbor instead of himself, after the way of the world, and Beaumarchais became the idol of the hour. The script was read to Marie Antoinette, who wished to produce it at once and persuaded Louis XVI to listen to it. The lady-in-waiting had not read far into the play when the King remarked, "That goes too far; that is improper!" When she had read further, he rose suddenly and exclaimed: "That is horrible. This comedy must never be produced. The production of this play would be a dangerous inconsistency, unless the Bastille were destroyed beforehand." Certain censors, acting upon the King's wishes, decided against the play, and Lenoir, the Minister of Police, forbade a performance. Beaumarchais, being told that the play was inexorably forbidden because the King so wished, declared boldly that it would be produced nevertheless.

His campaign continued. The *chanson* of Chérubin in the second act was circulated in the streets, sung and whistled everywhere. The page's song which Mozart was later to immortalize as *"Voi che sapete"*



was in the original play a set of verses to the popular tune *"Malbrouck s'en va-t-en guerre."* When examined by the authorities for subversive allusions, it was found to be the most harmless of love lyrics. The play was read in many exalted houses. The Baroness Oberkirch heard it and wrote in her memoirs: "I was charmed by M. de Beaumarchais's frank, spirited and somewhat impudent expression; I was reproved for finding him attractive, for it is said he is a scoundrel. I do not deny that he may be, but he is extremely intelligent." Beside the Baroness at this reading sat the Grand Duke Paul, heir-apparent to the Russian throne. The Tsarevitch was enchanted and at once asked permission to produce the piece in Russia. The author answered with pointed regrets that he was not at liberty to release a play in another country before it had been mounted in Paris. An invitation performance was arranged by the *Duchesse de Polignac;* actors from the *Comédie Française* were hired, and the theatre was packed to suffocation. Before the curtain could rise, a carriage drove up to the front entrance. M. Lenoir, the Minister of Police, emerged in his robes of office and forbade the performance "in the name of the King." These incidents served to arouse public curiosity to the highest pitch. Louis found himself in the embarrassing position of alone opposing a piece which everyone else was agog to hear. At last he ordered the



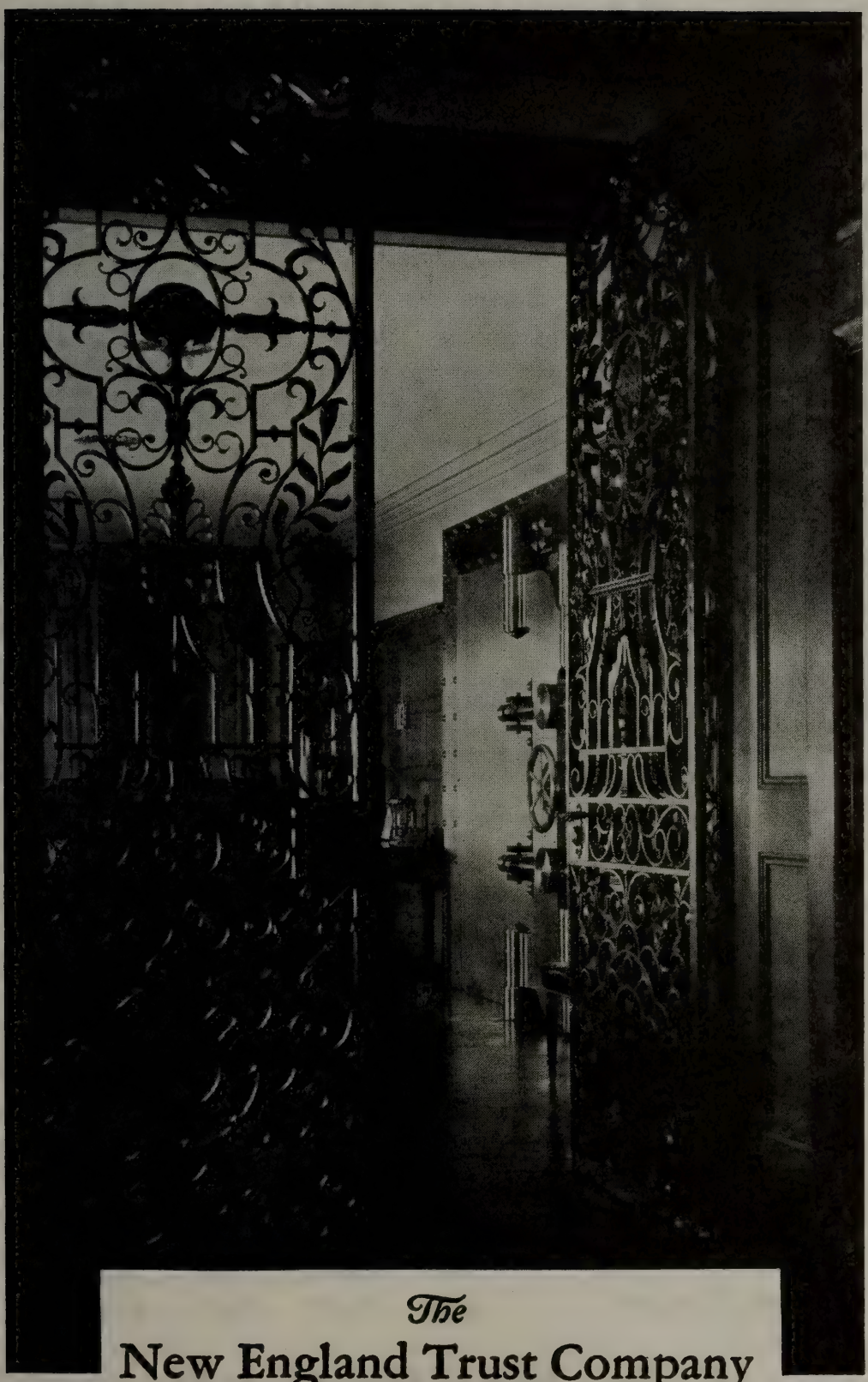
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censorship withdrawn, provided that "unsuitable lines be omitted." Beaumarchais made a few excisions to save the King's face, but they were minor extraneous passages rather than "unsuitable" ones. At last *"Le Mariage de Figaro"* was performed at the *Théatre Française* April 27, 1784, to a breathless and expectant crowd. The audience was of all sorts, including the brothers of the King. It was an immense success. Having thus far triumphed, Beaumarchais forgot his discretion in answering an unsigned attack by Suard in the *Journal de Paris.* Beaumarchais wrote: "Having had to conquer lions and tigers to get my Comedy played, do you imagine that after its success you will reduce me, like a Dutch servant, to beating out the vile insect of the night in public every morning?" This outburst was brought to the attention of the King of France as he sat at his card table. Beaumarchais, it seemed, was alluding to his King and Queen as a lion and tiger. Louis called for a quill and wrote on a playing card an order for the arrest of Beaumarchais and his confinement in the *Saint-Lazare* prison. The playwright at fifty-three, the most famous wit in France, and the most popular, was accordingly taken from his house and locked in a common jail, a place used for the detention of young delinquents, the street *gamins* of Paris. The public was newly aroused at this piece of high-handed stupidity. After five days

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Louis ordered him released, but Beaumarchais refused to leave his cell without a proper indictment and trial. He stayed where he was and heard with satisfaction that all Paris was seething at this new outrage. Louis at length persuaded him to leave the prison by ordering the payment of an immense claim on the Treasury of France which Beaumarchais had filed years hence as indemnity for the loss of a merchant fleet which he had supplied in the cause of the American Revolution. Louis was thus forced once more to save his face – this time by a piece of abject bribery.

Beaumarchais, always voluble in pleading his own cause, wrote a preface to *"Le Mariage de Figaro"* with a text longer than that of the play itself. The author, who had had more than his share of unintelligent opposition, took up every imaginable objection and talked his opponents quite out of the field. "The only way to correct human failings is by presenting people as they are." He had done nothing more than that. "A comedy which is genuine and serves a useful purpose is neither a lying eulogy nor an empty discourse in the best academy style."

"What, indeed, could be found exceptionable in the plot? A great Spanish nobleman in love with a young girl whom he wishes to seduce, and the efforts of the girl, her fiancé and the nobleman's wife to frustrate the designs of an absolute master empowered by his rank, his fortune and his extravagance. That is it – nothing more!

"The piece is before your eyes. Whence come all these piercing cries? Is it because, instead of pillorying a single vicious character, such as a gambler, adventurer, miser or hypocrite, an attack which would provoke at least a more limited number of enemies, the author has contented himself with a light composition aiming rather to bring the light of criticism upon a whole crowd of abuses which are undermining society? There is nothing there which could offend an enlightened censorship." The author quotes the attack of the critic, Gudin, who condemned "this piece which depicts an insolent valet shamelessly disputing his wife with his master." But could anyone fail to indulge insolence in such a cause?

"If I had made this the moral thesis of a bloody tragedy, put a dagger in the hand of the outraged fiancé (whom I would have given some other name); if he had avenged his honor to the tune of well turned and resounding couplets, then all would have cried 'Bravo! a very moral work!' We would have been saved, I and my savage Figaro. But wishing merely to entertain our audience and not to open the tear ducts of the ladies, I made my guilty wooer a young seigneur of his epoch, generous, not without gallantry, even a bit of a libertine, and in these respects not entirely unlike the other seigneurs of his day.

But what is there to say against a nobleman in the theatre without offending all his fellows, unless we reproach him for a certain excess of gallantry? Is not that the fault least disputed by themselves? I can see many around me blushing modestly and agreeing that I am right."

The author sums up his plot as "an inter-play of agreeable intrigue where the importunate lord, contradicted, harassed, always stopped in his schemes, is obliged three times in a single day to fall at the feet of his wife, who good, indulgent and understanding, at last pardons him. That is what they always do. Where is the moral depravity in that, Messieurs?"

The playright challenges his opponents to quote a single offensive word in the play, to show that it teaches anything but a strict moral lesson. If the play defends one virtue before all others, it is conjugal fidelity; if it attacks one abuse before all others, it is the feudal *droit de seigneur,* the prior claim of possession by the feudal lord of the maid among his subjects who is about to be married. That abuse still existed in the day of Beaumarchais. No one would have dared openly to defend it. Indeed, to attack the play was to put oneself on the side of the not unamiable but weakling and obtuse lord of the manor; it was to make oneself, like him, the object of general ridicule. The

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impudence of Beaumarchais was the impudence of Figaro, derived from a sense of power, backed by ability and justice. His republican zeal fell considerably short of forfeiture of the social stratum to which he had climbed through a life of contrivance. His play invited, even hastened, a cataclysm of unimagined proportions, which would crush him with the rest.

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EUGENE GOOSSENS

Born in London, May 26, 1893

THE antecedents of Eugene Goossens were goldsmiths in Belgium. England became the home of the family from the time that his grandfather settled there as conductor of the Karl Rosa Opera Company. His father, Eugene, was prominent as conductor of the same company. Eugene Junior had two brothers and two sisters, each of them musicians.*

Eugene Goossens studied music in Bruges, Belgium, and at Liverpool before he entered the Royal College of Music in London. For four years after his graduation, in 1911, he was violinist in the Queen's Hall Orchestra, under Sir Henry Wood. In 1915 he became associated with the Beecham Opera Company, as conductor. In 1921 he organized his own orchestra for the setting forth of new music. He has subsequently conducted the British National Opera Company, the Karl Rosa Opera Company, each of the London orchestras, and provincial orchestras as well, the Royal Choral Society, and the Handel Society. He came to America in 1923 to conduct the newly

* Adolph Goossens, a horn player, was killed in the World War; Leon is a celebrated oboist who gave a recital in Jordan Hall, Boston, February 25, 1929; Sidonie and Marie, both harpists, have held positions with the B. B. C. and London Philharmonic Orchestras respectively.

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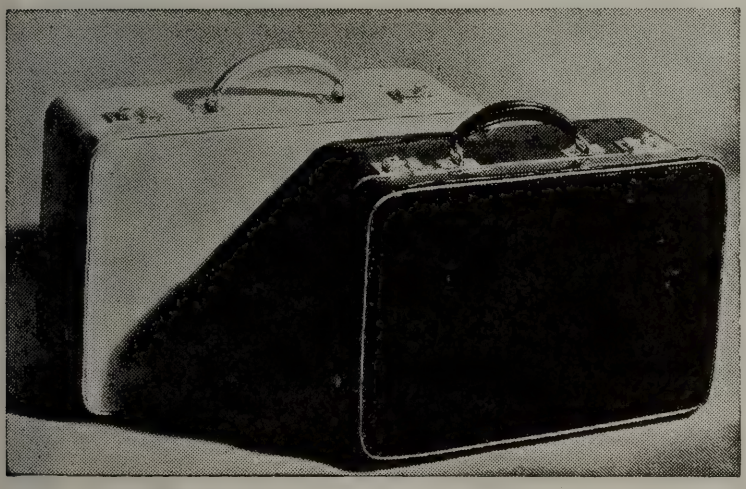
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formed Rochester Philharmonic Orchestra, appearing also many times as guest conductor in various cities. In the year 1931 he became the regular conductor of the Cincinnati Symphony Orchestra.

The original compositions of Eugene Goossens are numerous, and include works for orchestra, for the stage, for chamber combinations, for the piano, and for voice. He has composed two operas, each to a text by Arnold Bennett. The first, "Judith," was produced in London in 1929, and was given in Philadelphia in the same year. *"Don Juan de Mañara,"* in four acts, was first performed at Covent Garden in London, June 24, 1937.

Eugene Goossens conducted the Boston Symphony Orchestra as guest, January 22–23, 1926: Weber's Overture to *"Der Freischütz,"* Brahms' Fourth Symphony, Goossens' *"Sinfonietta,"* Delius' "On Hearing the First Cuckoo in Spring," and Debussy's "Iberia." When he conducted this orchestra January 24–25, 1930, his programme included Wagner's "A Faust Overture," Schumann's First Symphony, Goossens' Concertino for Strings, and Respighi's *"Feste Romane."* His Scherzo, "Tam O'Shanter," was performed at the Boston Symphony concerts on March 23, 1923, and his Rhythmic Dance on February 22, 1929.

On November 25, 26, 1938, he presented, as guest conductor, the Overture to Handel's "Occasional Oratorio," joint orchestration of Schumann's "Carnaval," his own "Two Nature Poems," and Tchaikovsky's "Manfred" Symphony.



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By EUGENE GOOSSENS

Born in London, May 26, 1893

Eugene Goossens' Symphony was first performed by the Cincinnati Symphony Orchestra, of which he is Conductor, April 12, 1940. It was performed in New York at the concerts of the Philharmonic Symphony Society, March 20 and 21 last, when John Barbirolli conducted.

The Symphony is scored for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, six trumpets (the 4th, 5th and 6th used only in the Finale), three trombones and tuba, organ, celesta, harp, percussion and strings.

MR. GOOSSENS contributed the following information about his Symphony for the programmes of the Cincinnati Symphony Orchestra, a year ago.

"I began sketching the first movement in London at the end of May, 1938, but was later compelled to abandon the work on it at the time of the Munich crisis in the following September. At that time,

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the atmosphere, both in London and in Paris, was hardly suitable for composition. Back in England from America last June (1939), I resumed work, and in spite of alarms and excursions (mostly alarms) completed the sketch of the slow movement — the last of four movements to be composed — on August 28 at my brother Leon's cottage in Sussex. (I remember that the quiet peace of that day was marred only by the drone of a distant aeroplane — presage of the tragic climax of five days later.) The first movement and finale were sketched in London, the 'Divertimento' in Paris. As for the orchestration, I finished the first movement on the blacked-out *Aquitania* on September 15, a day before arriving at New York. The remaining movements were all orchestrated in Cincinnati, between last September and February, 1940. The work is scored for a full modern orchestra, with the addition, in the finale, of three extra trumpets and organ, both *ad libitum*. It is dedicated to 'my colleagues of the Cincinnati Symphony Orchestra,' as a token of appreciation of their devotion and loyalty, not to mention their superb artistry. It is my fifty-eighth major work. So much for 'data.'

"You may perhaps wonder why, having composed music in most recognized forms, I delayed so long in inflicting a symphony on a musically jaded world. Perhaps it was because in my twenty-five years' career as a conductor I had encountered a surfeit of immature pomposities labeled symphonies from the pens of youthful 'composers with a message,' all of which (the symphonies, not the composers)

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came to a timely end. Perhaps it was also because up to a very few years ago I felt little urge to project my sparse ideas through the medium of a form which for its successful manipulation calls for a cunning hand and real artistic maturity. Certain it is, anyway, that I had long ago resolved not to embark upon the adventure of a symphony until I felt the genuine need for expressing my ideas on a canvas larger than any – with the possible exception of my operas and violin sonatas – I had previously employed. Hence opus fifty-eight! It has no 'message.' Neither is there any literary or other significance to it. Nor does it purport to illustrate any particular incident or incidents of my life or times. In short, it has no program. I wrote it in the mood of a man who, having for some length of time refrained from taking part in a debate, feels that he is at last justified in saying his say, and saying it at length. (Whether what he has to offer to his listeners is cogent is for them to decide!) But the topic of the debate in this case is neither personal nor topical. It deals with the old abstractions, or what my master Stanford rather portentously used to refer to as The Eternal Verities. I had no thought of neo-classicism, neo-romanticism, or any other 'ism' when I was at work on it.

"Symphonies nowadays are dangerous things to write, for should the composer unduly stress the fact that his work is devoid of any hidden programmatic significance, a small section of the 'me-seems-he-doth-protest-too-much' public will surely discover in it either some world-shattering revelation, or else some puerile depiction of an utterly commonplace happening. (The Messrs. Strauss and Elgar have a lot

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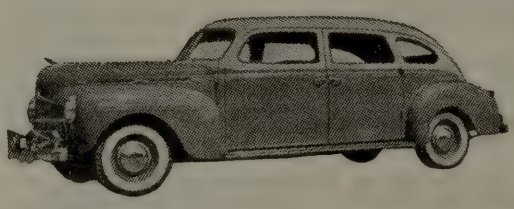
to answer for in this respect). So that if, in the first movement, some of my listeners profess to hear the struggle of a man against his own destiny (as did a friend of mine recently to whom I played this movement!), or choose to transmogrify the innocuous slow movement into an excerpt from Baudelaire, or the playful 'Divertimento' into a Rabelaisian sally, or the cumulative finale into a personal human document — which it certainly isn't — then who am I that I should deprive them of their private interpretative joys? Certainly not if it should render the music more palatable to them!"

The following analysis is derived from the composer's contribution to the Cincinnati programme notes (the quoted phrases are those of Mr. Goossens):

"The symphony adheres to strict sonata form with the possible exception of the Finale, which I considerably expanded to suit my particular requirements."

First Movement (*Andante, Allegro con anima*)

"The Symphony opens, menacingly, with the first of two 'motto' themes (both of which occur constantly in various guises throughout the work. They constitute, in fact, the kernel of the symphony)." The first subject is short (bassoons and 'cellos). It is followed immediately by the second motto theme, a plaintive, wistful fragment, announced by the clarinet.



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SECOND MOVEMENT (*Andante espressivo, ma con moto*)

"The bass clarinet is heard alone in a moody soliloquy prefacing the principal subject of the Andante, given out by richly harmonized strings. The colour becomes more intense with the addition of wind instruments, and the entrance of muted horns marks a brief climax. Then the rather sombre mood changes with the entry of a fluttering,

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capricious subject in which clarinet and flute play a marked rôle. Later a solo violin introduces a languid subject, developed immediately by full orchestra. A return to the principal subject by strings (*f*) leads to the climax of the movement, after which the music sinks down to a point where the bass clarinet soliloquy returns, followed by the aforementioned fluttering subject in clarinet and flute. The solo violin is heard again against a background of shifting harmonic colour, and two flutes quietly prepare the final appearance of the subject, this time sung by muted 'cellos. A brief reference to the second motto subject in the flute, and the music dies away."

THIRD MOVEMENT — "DIVERTIMENTO" (*Allegro vivo*)

"Two abrupt, explosive measures, and flutes in their lowest register announce the principal theme over the accompaniment of pattering side drums. Clarinets and, later, violins take it up, and the music grows in volume until xylophone and wood winds, to the accompaniment of heavy string chords, blare it out with the utmost force. Suddenly, at the height of the rollicking lilt, there intrudes the sinister first motto theme and the colour changes. Cold trumpet and trombone chords herald a trio section which features an insistent figure for lower strings and side drum.

"Over this figure clarinets and bassoons have a melody, later taken up by violins and English horn. A climax is reached, and the music sinks down to a repetition of the principal subject, whereupon the first part of the scherzo is repeated. There follows a brief coda in

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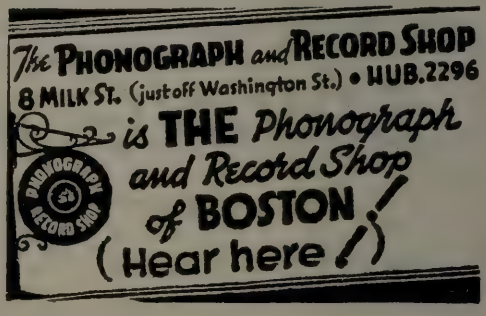
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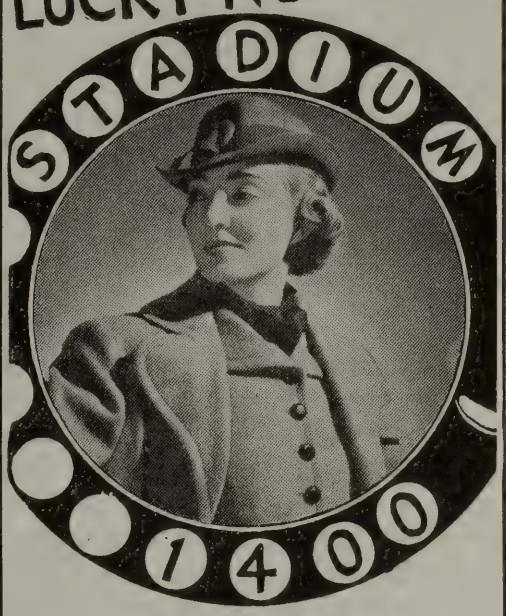
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which, when it would seem the music must almost stop for lack of momentum, the full orchestra suddenly bursts out into four measures which bring the movement to a violent and abrupt end."

FINALE (*Moderato — alla breve (con moto)*)

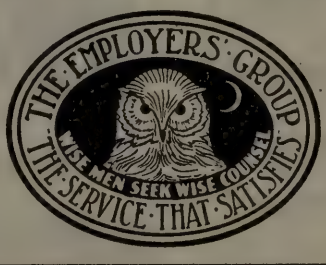
"A lonely clarinet over a stark bass accompaniment soliloquizes on the wistful second 'motto.' Almost imperceptibly, the violas in rapid tempo take up the subject, which weaves its way throughout the strings, and in a rapidly cumulative passage is heralded *ff* by horns and lower strings as the principal subject of the finale.

"The full orchestra triumphantly sings an extended version of this theme in the somewhat unusual time of 4-1, or four whole-notes to each measure. The music ebbs, and the principal subject is heard uneasily wandering through solo wind-instruments over a fluttering string accompaniment. A 'bridge passage' for oboe heralds the appearance of a new and pleading melody announced by clarinet over a shifting harmonic accompaniment in the strings.

"The melody, taken up by violins, rapidly attains great dynamic force, and twice rises to a strong climax in a short space of time. But suddenly we are aware of the ubiquitous first motto appearing on the scene, changing the colour of the music to a cold grey. The trio of the 'Divertimento,' with its pattering side drum figure and ominous chords in the brasses, reappears, and the music takes on a melancholy which is heightened by a solo oboe in quotation from the slow movement. Then the clarinet returns and, in more optimistic soliloquy, succeeds



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in restoring the movement to its opening animation. A climax is reached with a full statement of the principal theme capped by thunderous solo tympani strokes. The motto now appears in the false colours of a gay fugato, announced by second violins and clarinets. The music attains impetus, climaxed by a rapidly descending passage ending in a tremendous unison statement of the menacing motto. But the outburst leads only to a tranquil restatement scored for wood winds and celesta, and gradually there emerges a slow, intense version of the second theme which swells up into a passionate song for the full orchestra. It subsides, and for the last time the clarinet soliloquizes wistfully. Then follows a choral statement of the principal theme by brasses, remote and as though in benediction. This gives way to a final coda, heralded by the fugato subject in the viola. A spirit of intense elation infuses the music as we hear in turn horns, trombones, and trumpets loudly proclaiming an extended and triumphant version of the second motto, the formerly wistful 'motto' theme! The movement ends in a blare of full organ chords, chimes and trumpet fanfares."

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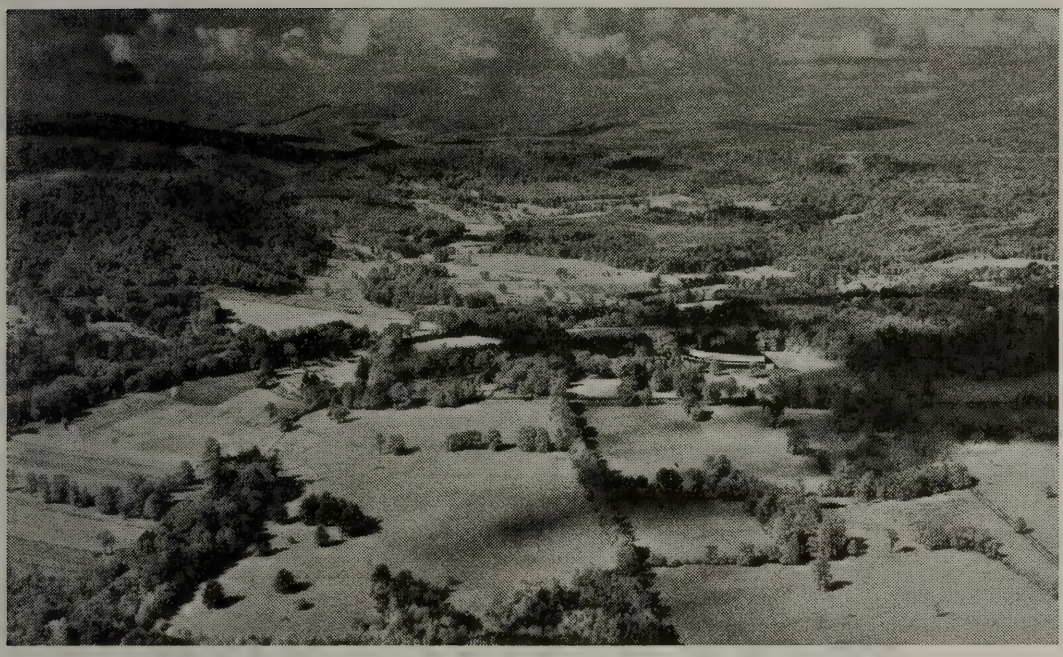
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VLADIMIR HOROWITZ

VLADIMIR HOROWITZ was born in Kiev, Russia, October 1, 1904. His father was an engineer, his mother a musician, and it was with her that he began to study piano at the age of six. At sixteen, he entered the Conservatory at Kiev and studied with Felix Blumenfeld, a pupil of Rubinstein. Horowitz graduated in two years with honors and forthwith began his career as a concert pianist. He toured Russia in the season 1922–23 and in the following season made his début in the principal western European capitals. It was on January 12, 1928, that he made his American début, playing with the New York Philharmonic Orchestra. He played for the first time in Boston on March 16 following, when he was heard in Rachmaninoff's Concerto No. 3. Mr. Horowitz reappeared with this Orchestra on March 19, 1931, playing Tchaikovsky's First Piano Concerto.

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CONCERTO FOR PIANOFORTE NO. 3 IN D MINOR, *Op.30*

By SERGEI RACHMANINOFF

Born at Onega in the government of Novgorod, April 2, 1873

This Concerto was performed at the concerts of the Boston Symphony Orchestra October 31, 1919, when the composer was the soloist; March 16, 1928 (Vladimir Horowitz, soloist), and December 20, 1935 (Serge Rachmaninoff, soloist).

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals and strings.

The Concerto is dedicated to Josef Hofmann, the pianist.

RACHMANINOFF has written four concertos for the pianoforte.* The Third belongs to the year 1909, and its occasion was his first visit to America. When he engaged to make a brief tour in this country, to take place in the autumn of 1909, musical plans then in his head took shape, and he was able to bring with him a completed Third Concerto. The composer tells us that he had not had time to practice it sufficiently during the summer, and took on the boat with him a "dumb piano" for the purpose. It was the only time in his life that he had used such a contrivance.

The tour consisted of about twenty concerts, including appearances with the Boston Symphony Orchestra, Max Fiedler, Conductor, in Boston and on tour.† Rachmaninoff has this to say about the tour in his "Recollections":

"During my tour with Fiedler and the Boston Symphony Orchestra, I played my Second Concerto. Fiedler, who appeared to like both my Concerto and its composer, showed the greatest kindness and courtesy towards me during the whole journey. He offered at once to perform 'The Isle of the Dead' with his orchestra, and I gratefully accepted this proposal. During the course of that season he also performed my Second Symphony, and I think he is the only German conductor who now and then puts my 'Bells' on his programmes. The success I had when I conducted my 'Symphonic Poem' may have induced the Boston Symphony Orchestra to offer me an engagement as Fiedler's

* The First, in F-sharp minor, an early work—in fact his Opus 1—was revised by him in 1917. The Second, in C minor, Op. 18, was composed in 1900; the Third in 1909; the Fourth, in G minor, Op. 40, in 1927. The First Concerto was performed by this orchestra December 16, 1904 (Carlo Buonamici, soloist), and again (in its original version) at a Monday Evening concert, November 5, 1934 (Pauline Danforth, soloist). The Second Concerto was performed by this orchestra in New York, December 3, 1908 (Ossip Gabrilowitsch, soloist); in Boston, December 17, 1909 (Rachmaninoff, soloist), November 17, 1916 (Gabrilowitsch), January 31, 1919 (Rachmaninoff), January 27, 1922 (Wilhelm Bachaus), January 25, 1926 (Monday Evening Concert—Jesús María Sanromá), April 12, 1935 (Walter Gieseking). The Fourth Concerto has not been performed by this orchestra.

† Rachmaninoff played his Second Concerto with the orchestra, in Boston, Philadelphia, Baltimore, New York, Hartford, and Buffalo.

successor; but although it was an incomparable pleasure to work with this excellent orchestra, I refused the offer. The prospect of being absent from Moscow for any length of time, with or without my family, struck me as absurd. However, the appreciation of my work, shown by this proposal, made me very happy."

The new Third Concerto was performed twice in New York, with the composer as soloist. Walter Damrosch conducted the first performance of the work, November 28, 1909 (the Symphony Society of New York). Gustav Mahler conducted the second performance. Rachmaninoff writes interestingly of his impression of Mahler at rehearsal:

At that time Mahler was the only conductor whom I considered worthy to be classed with Nikisch. He touched my composer's heart straight away by devoting himself to my Concerto until the accompaniment, which is rather complicated, had been practiced to the point of perfection, although he had already gone through another long rehearsal. According to Mahler, every detail of the score was important — an attitude which is unfortunately rare amongst conductors.

The rehearsal began at ten o'clock. I was to join it at eleven, and arrived in good time. But we did not begin to work until twelve, when there was only half an hour left, during which I did my utmost to play through a composition which usually lasts thirty-six minutes. We played and played. . . . Half an hour was long past, but Mahler did not pay the slightest attention to this fact. I still remember an incident which is characteristic of him. Mahler was an unusually strict disciplinarian. This I consider an essential quality for a successful conductor. We had reached a difficult violin passage in the Third Movement which involves some rather awkward bowing. Suddenly Mahler, who had conducted this passage *a tempo,* tapped his desk: "Stop! Don't pay any attention to the difficult bowing marked in your parts. . . . Play the passage like this," and he indicated a different method of bowing. After he had made the first violins play the passage over alone three times, the man sitting next to the leader put down his violin:

"I can't play the passage with this kind of bowing."

Mahler (quite unruffled): "What kind of bowing would you like to use?"

"As it is marked in the score."

Mahler turned towards the leader with an interrogative look, and when he found the latter was of the same opinion he tapped the desk again:

"Please play as is written!"

This incident was a definite rebuff for the conductor, especially as the excellent leader of the Moscow Philharmonic Orchestra had pointed out to me this disputed method of bowing as the only possible way of playing the passage. I was curious to see how Mahler would react to this little scene. He was most dignified. Soon afterwards he wanted the double-basses to tone down their playing of a passage. He interrupted the orchestra and turned to the players:

"I would beg the gentlemen to make more of a diminuendo in this

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passage." Then, addressing the argumentative neighbor of the leader with a hardly perceptible smile:

"I hope you don't object."

Forty-five minutes later Mahler announced:

"Now we will repeat the first movement."

My heart froze within me. I expected a dreadful row, or at least a heated protest from the orchestra. This would certainly have happened in any other orchestra, but here I did not notice a single sign of displeasure. The musicians played the first movement with a keen or perhaps even closer application than the previous time. At last we had finished. I went up to the conductor's desk, and together we examined the score. The musicians in the back seats began quietly to pack up their instruments and to disappear. Mahler blew up:

"What is the meaning of this?"

The leader: "It is after half-past one, Master."

"That makes no difference! As long as I am sitting, no musician has a right to get up!"

At the beginning of the rehearsal Mahler had practiced Berlioz' Symphony, *"La Vie d'un Artiste."* He conducted it magnificently, especially the passage called "Procession to the High Court" [*sic*] where he obtained a crescendo of the brass instruments such as I have never before heard achieved in this passage: the windows shook, the very walls seemed to vibrate. . . .

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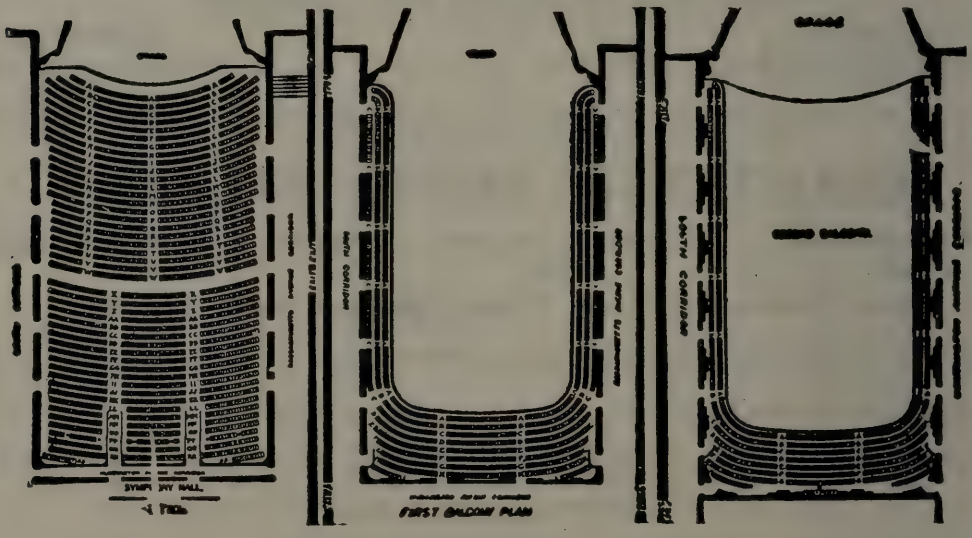
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Boston Symphony Orchestra

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with historical and descriptive notes by

JOHN N. BURK

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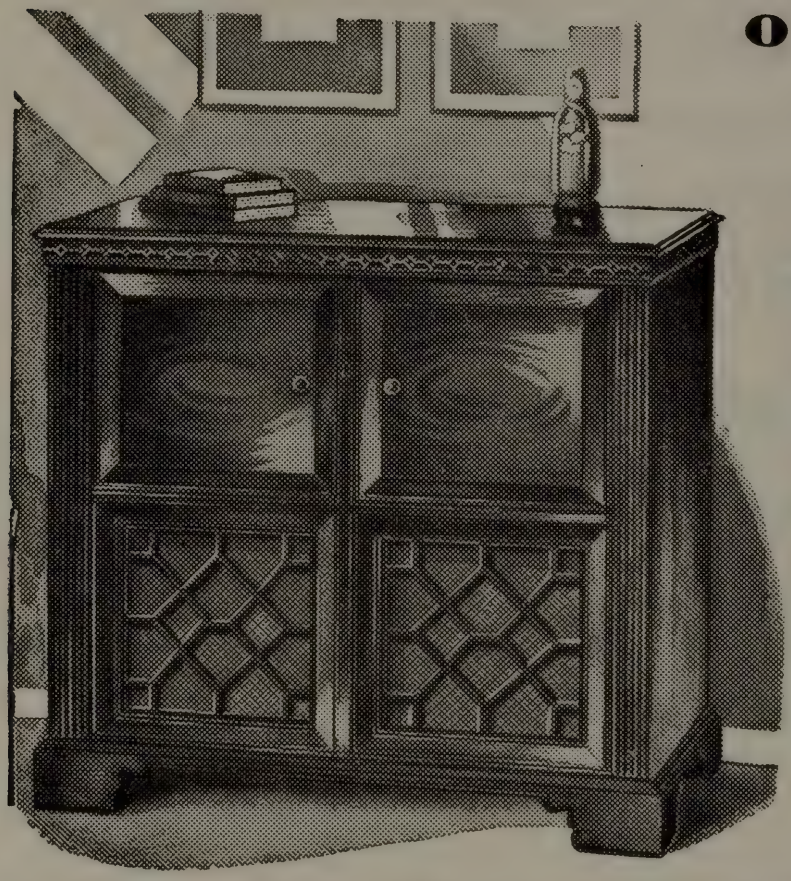
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This is the first showing in Boston of Mr. Mestler's works.

Trained at the Technical College in Vienna as an architect, Mr. Mestler followed this profession in Austria and in the United States, where he first arrived in 1923. Nevertheless, his main desire was to be a painter. The 1929 depression furnished the impetus needed to give himself to this field. Returning to Europe in 1931 to study art, he became a pupil of Arthur Paunzeen and studied painting and anatomy at the Academy of Fine Arts in Vienna. From 1931 to 1936 he exhibited annually in Vienna. He returned to the United States in 1938. During the spring of 1939 he had a one-man show at the Worcester Art Museum.

A citizen of this country, he maintains a studio in Brookline.

MISSA SOLEMNIS

By JOSEPH COTTLER

(Reprinted from the *Victor Record Review,* April 1941)

During the period 1818–23 when he composed the *Missa Solemnis,* neither Beethoven nor his world were in anything like a religious frame of mind. Napoleon had just finished his assault upon the old order, which had in consequence grown ever older, and the composer at fifty was facing his own crack-up in a hard, embittered mood. It is for him the time of the climacteric.

By death, or oftener by alienation, his friends are dropping away, leaving him morbid with loneliness. His yearning for the warmth of human companionship leads him by a strange turn into a court of law where he pleads for the custody of his dead brother's son. He charges the mother with immorality and to insure the justice of his plea does not hesitate to pull the wire of his connection with the Archduke Rudolph, once his pupil. His body is racked with the disease to which within a few years he will succumb. He is deaf, which prevents his hearing whispers that he is



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also mad. He complains of poverty and engages in the sharp practice of wheedling advances on his forthcoming work from four publishers simultaneously. One night as he wanders around the city streets he is arrested for vagrancy, but the charge is false.

By contrast, his artistic tact was never more sensitive. The *Mass* was due for performance at the ceremony of the installation of the Archduke Rudolph as Archbishop. The royal family was present at the exercises, but Beethoven's *MS.* was scandalously missing. Two years later it was still missing. His biographer Schindler writes of calling upon him one day:

"In the living room, behind a locked door, we heard the master singing parts of the fugue in the *Credo* — singing, howling, stamping. After we had been listening a long time to this almost awful scene, and were about to go away, the door opened and Beethoven stood before us with distorted features, calculated to excite fear. He looked as if he had been in mortal combat with the whole host of contrapuntists, his everlasting enemies. His first utterances were confused, as if he had been disagreeably surprised at our having overheard him. Then he reached the day's happenings and with obvious restraint he remarked: 'Pretty doings, these! Everybody has run away and I haven't had anything to eat since yesternoon.'"

He had disappointed the royal Rudolph. He was wrecking the nerves of his publisher. His money ran out and he sank deeper in debt. He could have written *finis* to the *Mass,* collected his fee, and gone on to his next opus. If he was ever tempted to give up his interminable struggle with the material of the *Mass,* we do not know it. We do know that there is a hole worn through the heavy paper of the manuscript.

The mass is, of course, the central fact of Roman Cathloic ritual and its architectonic lines must be as imposing as means permit. The Beethoven score, here also like the Bach B Minor, calls for a quartet of solo voices, full chorus, and orchestra. At its fullest the effect is that of all creation down to each tiny blade of grass with a song in its throat, and you want as many ears as you have pores to take in the polyphony, and the conductor as many hands and a set of nerves of tungsten for the ordeal of managing the performance.

What kept Beethoven working upon the score on and off for four or five years was the limitations imposed by the ritual. The liturgical symbols are so numerous and strict as to exclude the personal almost as an intrusion, like a ministrant in tweeds or a chalice of china. Accustomed to the passionate accents of the romantic idiom, "torn with feeling, the slave of his genius," as Amiel remarks, the self-expressive Beethoven felt the yoke of every syllable of the text. More than any other achievement of his, therefore, the monumental *Missa Solemnis* shows the discipline of his genius. He succeeds in providing both commentary and song, the traditional pillars of faith and the solace of prayer.

The structure of each of the five divisions of the text is symphonic, each movement based on its own theme. The vocal parts are in the main treated canonically, springing out of one another like arches in a Gothic church. Programmatically, the *Kyrie* is an invocation, the *Gloria* resounds with trumpets and exhilaration which subside into the quiet joy of the *gratias agimus* reminding us that the *Adagio* of the Ninth Symphony was written at about the same time, the *Credo* is rock-sure with faith, the *Osanna* of the *Sanctus* jolly, and no one of course can resist the symbolic Lamb.

The success of the *Mass* lies in the fact that all these elements are assimilated to Beethoven's intense, passionate style. The principal themes develop by quick dramatic changes. In the *Gloria,* for instance, the driving pulse of the movement suddenly dies down upon the words "et in terra pax" intoned by the bass voices, "pax hominibus bonae voluntatis," peace to men of good will. The score is continuous with such sudden changes. It never broods. There is no mystery in the *Crucifixus,* no rhapsody over the *Resurrexit.* The composer does not strive for grace or dream of heaven; with heroic energy he builds a temple.

Thoughts of war and peace seem to have been uppermost in his mind. The *Agnus Dei,* in one of those sudden outbursts, breaks into a *vivace* movement noted as a "prayer for inner and outer peace." The famous hole appears in this section of the manuscript, rubbed through the tremolo in the kettledrums, the concert version of a cannonade. The anguished cry: *Miserere Nobis* is raised, and the *Missa Solemnis* ends with the hopeful "pacem." Peace.

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SATURDAY EVENING, APRIL 19, *at* 8:15 *o'clock*

COPLAND "Quiet City," for Trumpet, English Horn and Strings

Trumpet: GEORGES MAGER
English Horn: LOUIS SPEYER
(First performance in Boston)

HANSON Symphony No. 2, "Romantic"

I. Adagio; allegro moderato
II. Andante con tenerezza
III. Allegro con brio

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"QUIET CITY," FOR TRUMPET, ENGLISH HORN AND STRING ORCHESTRA

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

Composed as an orchestral piece in the summer of 1940, "Quiet City" had its first performance by the Saidenberg Little Symphony, Daniel Saidenberg conductor, at Town Hall, New York, January 28, 1941.

"IN THE Spring of 1939," writes Mr. Copland, "I was asked by my friend, Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *'Bury the Dead,' 'The Gentle People,'* and other dramas. His new opus was entitled *'Quiet City,'* and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostaglia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances

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in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently."

~

Aaron Copland has studied music since his thirteenth year. Graduating from public high school in Brooklyn, he continued pianoforte study with Victor Wittgenstein and Clarence Adler. Rubin Goldmark was his teacher in harmony and composition. In 1921 he went to Paris and remained there for three years, studying composition under Nadia Boulanger. During this time he also studied piano with Ricardo Vines. He was awarded a Guggenheim Memorial Foundation Fellowship through two years beginning October 1925.

Mr. Copland has always taken an active interest in the furthering of modern music. He has been a director of various organizations devoted to this cause and has frequently written for magazines, using a marked literary ability to bring the more promising talents of other composers to public attention. He has long been a member of the executive board of the League of Composers, and a director of the International Society for Contemporary Music. He was director of the festival of contemporary music at Yaddo, Saratoga Springs, New York, during its first two years, and carried on with Roger Sessions from 1928 to 1931 the Copland-Sessions concerts in New York which were devoted to the presentation of American music. He gave lectures in the music department at Harvard University, in 1935, and has subsequently given regular series of lectures at the New School for Social Research in New York. He is a member of the faculty of the Berkshire Music Center, at Tanglewood.

Aaron Copland has not allowed these time-taking activities to stand in the way of his own development as a composer. He has written numerous works for large and small orchestra, for chamber combination, for chorus, for piano. There has also been music for stage per-

formance, for the film, and for radio. Performances of his music by American and European orchestras, at various music festivals, by broadcast, and on phonograph records, are too numerous to list. The following of his works have been played at the concerts of the Boston Symphony Orchestra:

1925. February 20, Symphony for Organ (Nadia Boulanger, organist) and orchestra.
1925. November 20, Music for the Theatre. (First performance.)
1927. January 28, Concerto in one movement, for piano (Mr. Copland, pianist) and orchestra. (First performance.)
1928. December 14, Two Pieces for string orchestra.
1932. February 19, Symphonic Ode. (First performance.)
1935. February 15, First Symphony. (Revision of the organ symphony.)
1938. October 14, "El Salón Mexico."

In addition to the orchestral works listed above, there are the following: "A Dance Symphony" from the ballet ("Grohg"), "Statements," "Music for Radio," and "Outdoor Overture." Mr. Copland has written two ballets in one act, "Grohg" and "Hear Ye, Hear Ye!" These have been performed, as well as "The Second Hurricane," a play-opera for high school performance.

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He wrote "Billy the Kid," a one-act ballet for "Ballet Caravan" and derived a suite from this music. He has written incidental music for the films: "The City," "Of Mice and Men," and "Our Town."

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SYMPHONY NO. 2, "ROMANTIC"

By HOWARD HANSON

Born in Wahoo, Neb., on October 28, 1896

Howard Hanson composed his Second Symphony for the Boston Symphony Orchestra in its 50th Anniversary Season. The Symphony was performed in that Season on November 28, 1930, Serge Koussevitzky conducting. The Symphony was again performed at the first of two special concerts by this Orchestra "in honor of the American composer" which were given in Symphony Hall on October 4 and 6, 1939, Serge Koussevitzky conducting.

The orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, cymbals and strings.

ON THE occasion of its first performance, Mr. Hanson wrote the following about his Symphony:

"Concerning my second symphony, as the subtitle implies, it represents for me a definite and acknowledged embracing of the romantic phase. I recognize, of course, that romanticism is, at the present time, the poor stepchild, without the social standing of her elder sister, neoclassicism. Nevertheless, I embrace her all the more fervently, believing, as I do, that romanticism will find in this country rich soil for a new, young, and vigorous growth.

"My aim, in this symphony, has been to create a work young in spirit, romantic in temperament, and simple and direct in expression. The work is in three movements. The first, *Adagio — Allegro moderato,* begins with an atmospheric introduction in the wood winds, joined first by the horns, then the strings, and finally the brass choir, and then subsiding. The principal theme is announced, *Allegro moderato,* by four horns, with an accompaniment of strings and wood winds, and is imitated in turn by the trumpets, wood wind, and strings. An episodic theme appears quietly in the oboe and then in the solo horn. A transition leads into the subordinate theme, *Lento,* with the theme itself in the strings and a counter subject in the solo horn. The development section now follows, with the principal theme announced in a changed mood by the English horn and developed through the orchestra. The episodic theme, influenced by the principal theme, also takes an important part in this section. The climax of the development section leads directly to the return of the principal theme in the original key by the trumpets. This is followed in turn by the episodic theme, now in the clarinets and then in the first horn, with canonic imitation in the oboe. The subordinate theme then follows, and the movement concludes quietly in a short coda.

"The second movement, *Andante con tenerezza,* begins with its principal theme announced by the wood winds with a sustained string accompaniment. An interlude in the brass, taken from the introduction of the first movement and interrupted by florid passages in the

wood winds, develops into the subordinate theme which is taken from the horn solo in the first movement. A transition, again interrupted by a florid wood wind passage, leads into a restatement of the principal theme of the movement.

"The third movement, *Allegro con brio,* begins with a vigorous accompaniment figure in strings and wood winds, the principal theme of the movement — reminiscent of the first movement — entering in the four horns and later repeated in the basses. The subordinate theme, *Molto meno mosso,* is announced first by the violoncellos and then taken up by the English horn, the development of which leads into the middle section, *Più mosso.* This section begins with a pizzicato accompaniment in the violas, violoncellos, and basses, over which is announced a horn call. This call is taken up by the trombones and leads into a fanfare first in the trumpets, then in the horns and wood winds, and then again in the trumpets and wood winds. The climax of this fanfare comes with the announcement of the principal theme of the first movement by the trumpets, against the fanfare rhythm in the wood winds. The development of this theme leads into a final statement of the subordinate theme of the first movement *fortissimo.* A brief coda of this material leads to a final fanfare and the end of the symphony."

~

Howard Hanson was born of Swedish parents, Hans and Hilma Hanson, at Wahoo, Nebraska. First taught by his mother, he con-



tinued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the "College of the Pacific" in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music at Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. His Third Symphony had its first concert performance November 3, 1939 by this Orchestra, the composer conducting. It was repeated March 21, 1940, under the direction of Serge Koussevitzky.

In addition to the three symphonies, Dr. Hanson's orchestral works include the symphonic poems "North and West" (1923), *"Luz Aeterna"* (1923), and "Pan and the Priest" (1926). There is an Organ Concerto (1926), and a suite from "Merrymount." "Merrymount," a three-act opera to a libretto of Richard Stokes, was produced by the



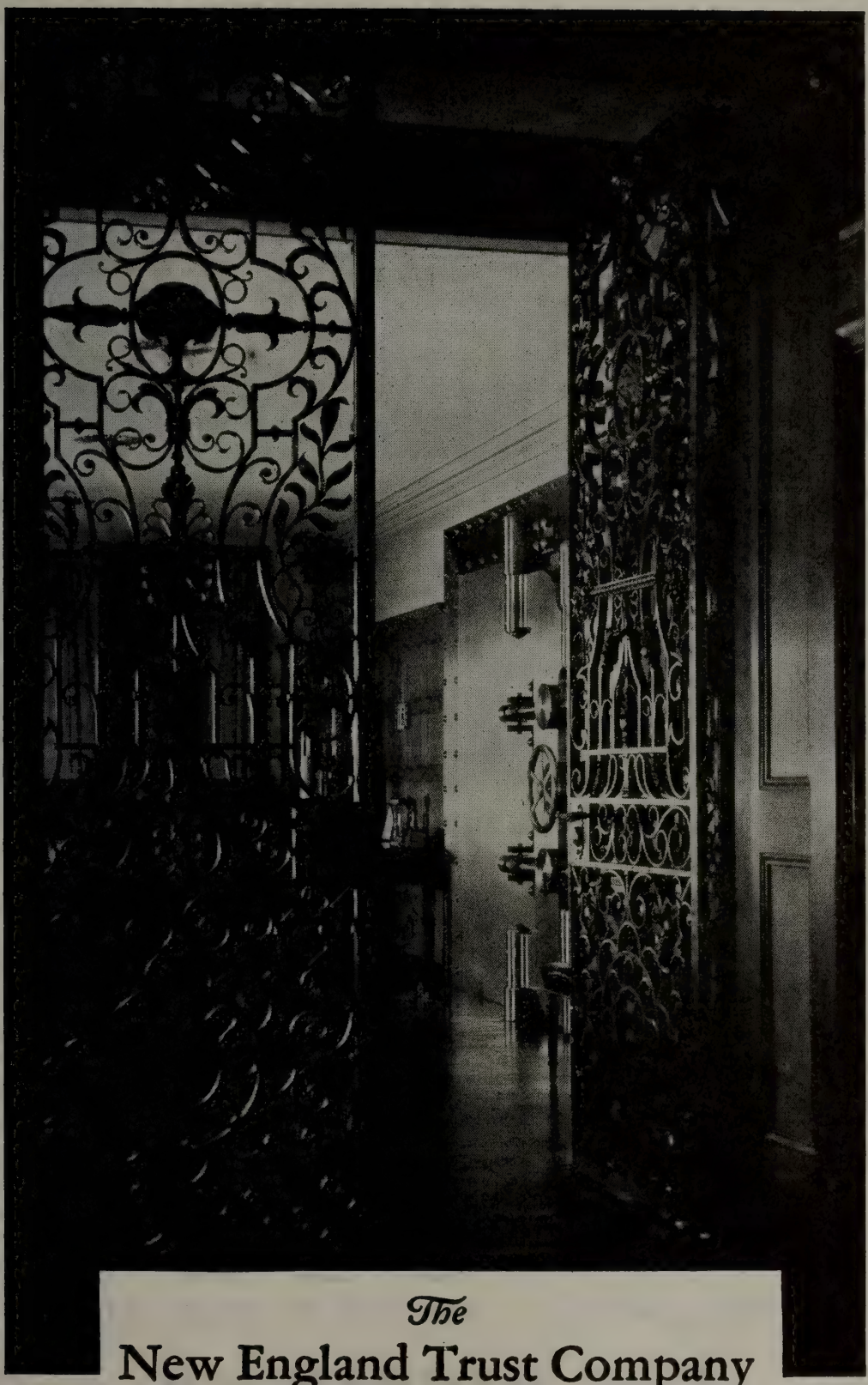
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ENTR'ACTE

VIENNA, THE MUSICAL

By Louis Biancolli

(Reprinted in part from the programmes of the New York Philharmonic-Symphony Society)

"Wien ist die Musik, und die Musik ist das Leben Wiens."

Cities, like human beings, have physical and spiritual profiles. The mere mention of Paris or London or Athens evokes associations. Each city has its mood, its atmosphere, its particular cut and predominant stone – and its soul. Often cities die – Babylon, Nineveh, ancient Rome and Athens – and live in the memories of men as a warning, an ideal, and a legend grows around them. For centuries during the plagues and devastations of the Dark and early Middle Ages people's thoughts turned back to Rome and the Pax Romana, the great Roman Peace. The Athens of old – the marble and the bronze – was buried under its débris, but the Athens of art and science, philosophy and poetry can never vanish.

On a dismal day in March, 1938, the curtains fell on a drama that had lasted centuries. The cry went up that Vienna was dead: Vienna the gay, the insouciant; singing Vienna. Vienna the Eternal was no more! In the thud of martial boots Vienna's waltz-time was silenced. A damper fell on the jovial, smiling city that had eased a world's heart with song and dance. Months later in the *Musical Times* of London a one-sentence despatch of the Viennese correspondence read with laconic irony: "The Staatsoper, the Burgtheater, and Akademietheater are being extensively remodelled." The "remodelling" went on – in the repertoires of opera and concert, in the personnels, in the souls of men. Vienna went blank to the world and relapsed into a memory. But was she dead? In the larger sense what was Vienna can never die. Wherever men thrill to the music of Gluck, Mozart, Beethoven, Schubert, Brahms, Vienna lives. And where the magic of Viennese waltzes weaves its potent spell on heart and limb there too Vienna thrives. The majestic city on the Danube was a world force in music. Influence radiated from it. In men's minds Vienna was a philosophy and mode of life, too, a unique design for wise living. To think of Vienna and music apart was to divide body and soul. But to think of her without *"Gemütlichkeit"* – that fine blend of good humor, kindliness, love of life, indolence, and gallantry – was to empty her and render her a cenotaph, like Mozart's tomb.

Down the ages the city unrolled its panorama of merging cultures and races. Blood mingled and re-mingled till it found a tincture unlike

any other. Vienna lay at the crossroads of East and West, a pivot and a mart for manifold riches. Exposed to marauding Asiatic hordes she suffered massacre, war, and disease. A Roman outpost stood there. Charlemagne reigned over it, then the Babenberg and Hapsburg dynasties. Vienna absorbed from all sides like a growing organism. With the influx came fresh poetic and musical strains. Through the bustling city passed Crusaders, merchants, minnesingers, wandering minstrels. Down its narrow streets university students chanted their songs of love and valor and wine. Slowly the city took on a physiognomy all its own. Vienna was everybody and everything, and yet herself. A foreigner, from Greece, from Rome, from Palestine, or China, could feel half a native and only half an outsider. Folk tunes from all sides seeped into the city's reservoir, merging into a new unity. From the church came a wealth of early liturgical music flourishing to finer maturity in the new surroundings. Minnesingers from far and wide sojourned in the Danubian metropolis and hymned its beauties. Walter von der Vogelweide, the greatest of them, confessed his great debt in *"singen und sagen"* to its warm hospitality.

Somehow, gradually, steadily, like an evolutionary growth testing and assimilating, Vienna became a world center, a hub of inter-



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national music, and an Idea. Royal and imperial brilliance came and went, leaving glitter and magnificence. Aristocratic patronage brought men of genius to Vienna's courts and mansions. Music spread and throve vine-like, its tendrils reaching into every home and flooding the streets with song. Vienna became part of the world's heritage, a guide and cradle of musical fashions. She was the home of musical genius and "world *premières.*" Operas by Gluck and Mozart, oratorios by Joseph Haydn, symphonies and piano concertos by Beethoven, songs by Schubert tested their wings here. Out of these great five, their careers interlocking in the bosom of their Alma Mater, sprang the Viennese School of the books, a ripe and multiple musical expression of astonishing scope and sincerity. Here, in compelling self-communion, humanity bared its soul in new cadences.

Native or not, they were of Vienna. Something of the ambient entered their blood and emerged — transmuted — in their lofty measures. The lovely rolling hills, the majestic Alps beyond, the broad, silvery Danube, the stately Wienerwald caught their romantic fancy. Vienna's wooded suburbs are holy with their memories. Beethoven's Pastoral symphony immortalizes their sylvan charms. Was it not here that Schubert, the spell of Goethe upon him, listened to the wind wailing eerily along the path of a spectre-haunted ride? Johann Strauss was later to

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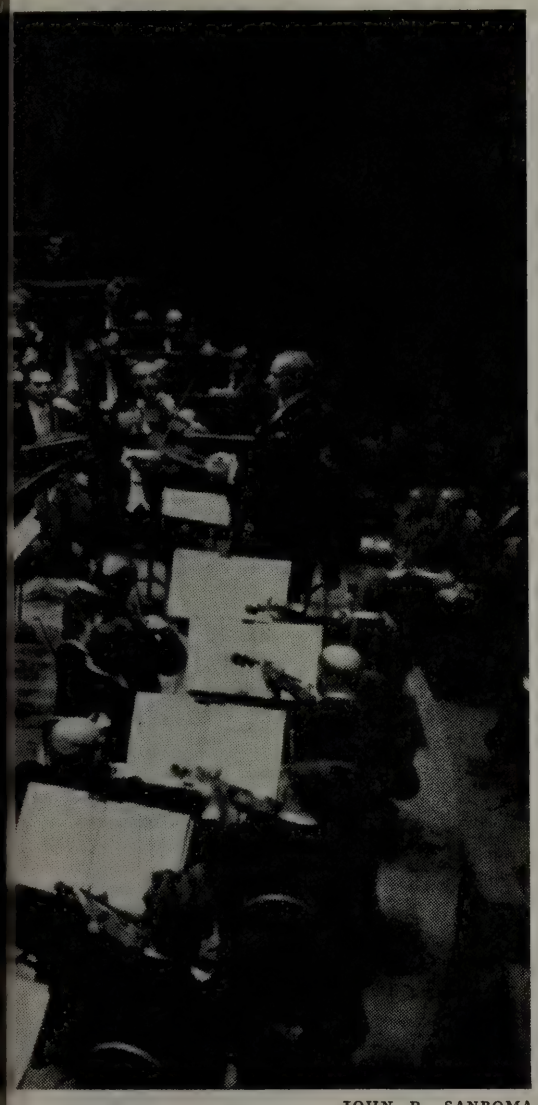
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e of the "Missa Solemnis," see page 1049

pen a rapturous ode in waltz-time to Vienna's woods. Perhaps a city gets the music it deserves. Certainly the history of Viennese music traces, however symbolically, the social and political events accompanying it. In a subtler way it mirrors the temper of its populace, the culture of its architecture, the quality of the landscape. Vienna and the Viennese stand revealed in their music.

Vienna's musical genealogy is long and varied. Moderatus the monk led a choir in 480, according to the archives, and early in musical history notation was zealously studied in a Cistercian monastery in Lower Austria. For centuries street-singing by students and mendicant minstrels kept the narrow thoroughfares gay with young voices. From the twelfth to the fourteenth centuries the Babenberg dynasty, patrons of song, drew minnesingers to Vienna, where they sang of love and battle. Walter's polished solemn cadences echo Vienna's beauties and graces. But the Bavarian Neidhart, his rival, in coarse, gay, flippant measures, first sounds the Viennese note that will persist — a note of frivolity and humor, of the joy of living, of a pagan worldliness, and, withal, of sadness. This tinge of melancholy is to remain, a purple thread weaving through the music of Mozart and Schubert and the waltzes of

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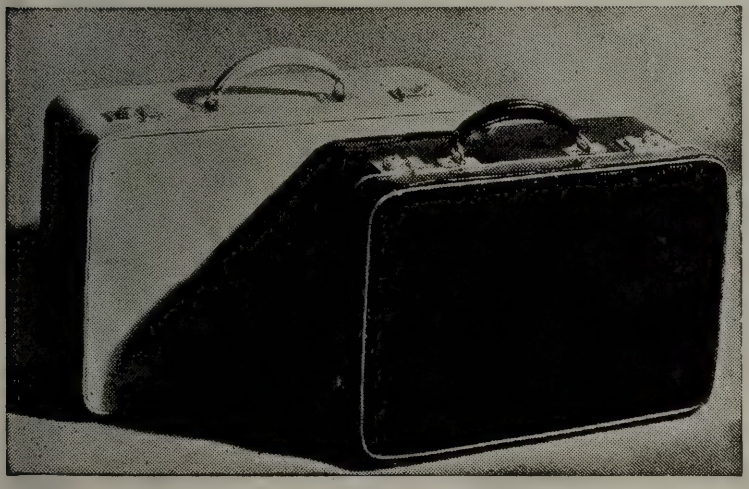
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Joseph Lanner and the two Johann Strausses. And in Neidhart the dance tune takes on a brisker freedom and seems to point the way.

A line of liturgical music, beginning with Moderatus, continues through Viennese history, imparting a graver, devotional note. Choirs became a Viennese institution. It was said that Vienna had a hundred first-grade church choirs to one of similar standing in any other large city. St. Stephen's Cathedral early became a musical center of churchly music. In 1505 the world's then largest organ was installed there. For centuries the clergy were sole custodians of the city's music. Priests were attached to the court as conductors and pedagogues. The writing of oratorios, requiems, and hymns remained long a tradition with Viennese composers. Anton Bruckner, who was organist in the Hofkapelle from 1867, wrote a massive *"Te Deum"* and dedicated his last symphony "to God." In that same Hofkapelle on All Souls Day (Oct. 31) and in the Peterskirche on June 12, the Requiem of Mozart, whom Vienna had buried so shabbily on a rainy day in 1791, is still sung. Behind the opera house, in the center of the miniature Revolutionsplatz stands a baroque statue of Mozart surrounded by angels. Where his bones lie is nature's secret.

The function of the court orchestra grew, and gradually priests were replaced by lay conductors and musicians. When the emperor travelled



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on state errands the orchestra went with him, and other European courts adopted what was pre-eminently an Austrian practice. From royalty itself the nobility early took the example of surrounding itself with musical entourages. Private orchestras, string quartets, even private opera troupes sprang up in the palatial homes of counts and barons. To his other trophies the nobleman or ecclesiastical dignitary added a Gluck, a Haydn, a Mozart, and music flowered in his vast ceremonial. The eighteenth century saw aristocratic patronage become a potent force in musical development, especially in Vienna. Composers, instrumentalists, singers flocked to the capital to bask in its beneficence. Much of the stimulus came from the material rewards. But Vienna could exert other charms. The good fellowship of the Viennese, the love of music in all social grades and ranks, the enchanting landscape, the miles of surrounding hillside heavy with grape. One could breathe magic in Vienna, live at ease in a sumptuous household, and write with a facile pen. Royalty and nobility were musicians themselves. Joseph II often played the 'cello in his private orchestra.

Where

Comparison Pays

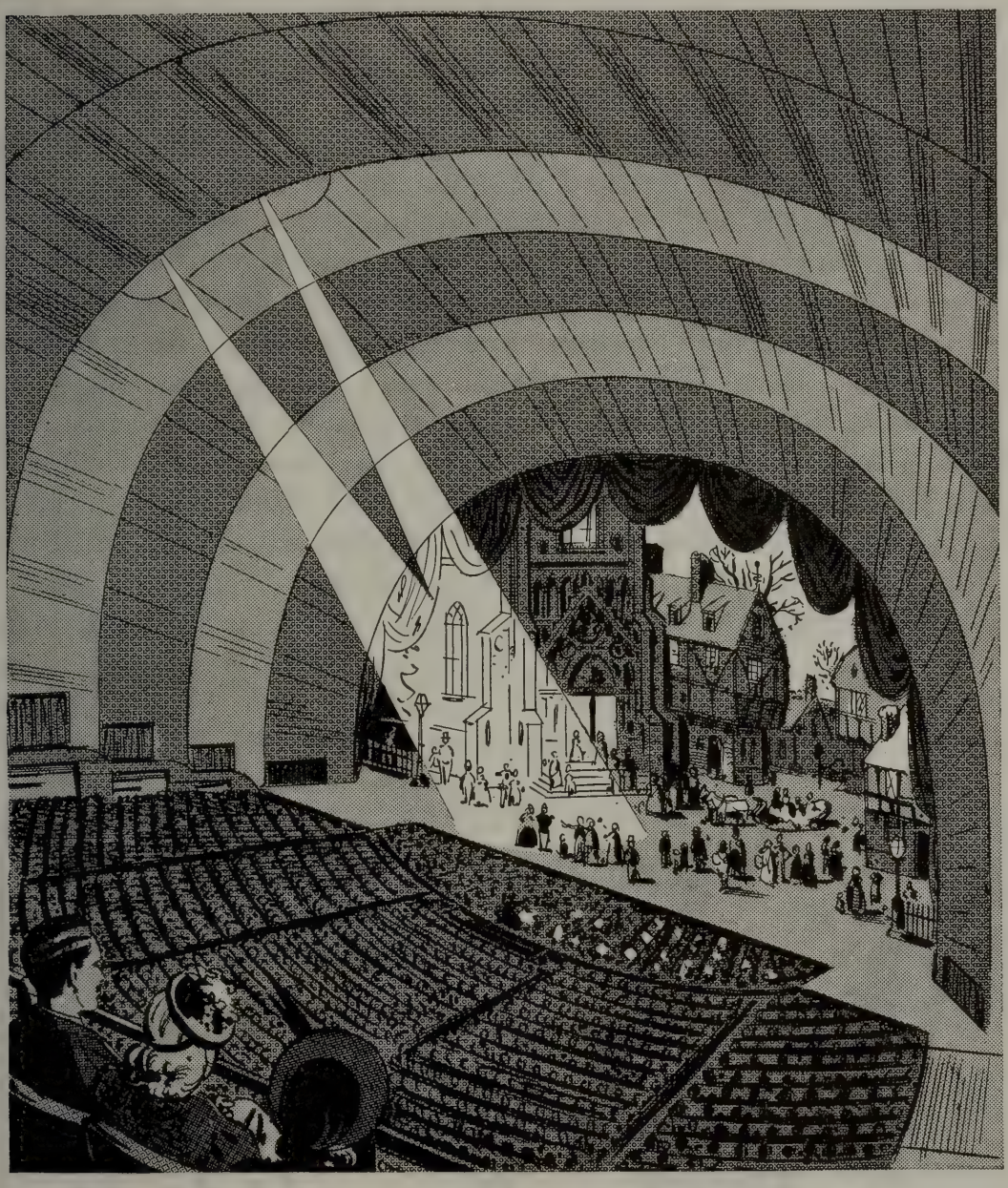
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Maria Theresa sang in operatic performances in her private theater. Something of *noblesse oblige* in the nobleman's attitude lessened the sting for the hired beneficiary. Still, it was master and servant, the Gluck or Haydn or Mozart wearing the owner's livery and subject to crass bullying and propertied caprice.

Later the relation was changed, the patronage modified. Commissions and dedications replaced the household attachment. Mozart delivered the first blow for freedom when, humiliated beyond endurance by insults and indignities, he broke violently with the Archbishop of Salzburg. A new chapter in Viennese art — even European art — was opened. Art discarded the livery and achieved a novel liberty. True, the names of Lichnowsky and Esterhazy and Rasoumovsky crop up as benefactors. But services were bought and paid for on a new basis. No dictates from above. The ancient regime of patronage and command was gone, and art, though it might starve from public neglect, breathed a new freedom and increased in "personal dignity, in liberty of utterance, in depth and sincerity of feeling."

Vienna is overrun with musical memories. The palaces and mansions of noble patrons remain as memorials to their hired help. Tablets on houses enshrine the name of a great tenant. Vienna's burial grounds were a Mecca for music-lovers the world over. *"Wien ist*

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OVERTURE TO *"DER FLIEGENDE HOLLÄNDER"* ("THE FLYING DUTCHMAN")

By RICHARD WAGNER

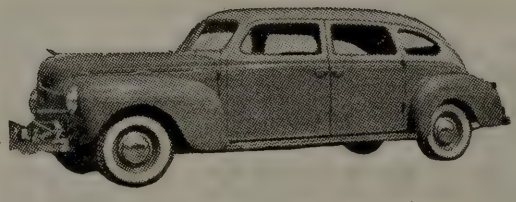
Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed *"Der Fliegende Holländer"* in Paris in 1841. The opera was first performed in Dresden, January 2, 1843, under the composer's direction. The first performance in the United States was by an Italian company in Philadelphia, November 8, 1876. The first performance in Boston was given at the Globe Theatre, March 14, 1877. The Overture had its first American performance at the hands of Theodore Thomas, who conducted it in New York, May 13, 1862. The Overture was first played in Boston, October 14, 1870.

The following orchestra is used in the Overture: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, harp, timpani and strings.

The most recent performance of the Overture at the Friday and Saturday concerts of this orchestra was on February 4, 1937.

IN THE year 1839, Richard Wagner, escaping his pressing creditors at Riga and eager to try his fortunes elsewhere, managed without passport to cross the Russian border with his young wife, and such



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possessions as the two could take with them, including their Newfoundland dog. They sailed from Pillau for England, with Paris as their objective. The small boat, which was not intended for passengers and had no accommodations, encountered fearful storms in the Baltic sea, and was driven for safety to the coast of Norway. "The passage through the Norwegian fjords," wrote Wagner in *"Mein Leben,"* "made a wondrous impression on my fancy. A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seamen's song in my *'Fliegender Holländer.'* The idea of this opera was even at that time ever present in my mind, and it now took on a definite poetic and musical color under the influence of my recent impressions."

Wagner had been much taken with the legend of the Dutch captain who had sworn with vows holy and unholy that he would round the Cape of Good Hope though it took eternity to do it, whereby he was condemned by the Devil to that eternal quest in a phantom vessel often seen by sailors when the seas were high. If Wagner needed further experience to give the taste of actuality to his imaginative current, he found it when their boat struck a worse storm and was

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nearly wrecked before the couple took port in England after a voyage of three and one-half weeks. In Paris, unable to find acceptance for his opera "Rienzi," completed there, Wagner turned in earnest to his legend of the unfortunate Dutchman, wrote the libretto in May, 1841, and in July and August, within the space of seven weeks, composed the music. He had difficulty finding a producer for *"Der Fliegende Holländer,"* but when "Rienzi," accepted by Dresden, was performed there with great success on October 20, 1842, the mounting of *"Der Fliegende Holländer"* followed at the beginning of the new year, partly on the strength of the triumph of "Rienzi." *"Der Fliegende Holländer,"* being, unlike "Rienzi," a bold departure from the traditional ingredients of a successful opera in the year 1843, was a failure. Wagner had written his first dominantly "psychological" drama; interest throughout, to which visual action was subordinated, lay in the tragic anguish of the condemned captain, his search for the woman whose complete and selfless devotion alone could deliver him from his curse. Senta was this embodiment of redeeming womanhood.

The Overture opens with the music of the storm which also is to dominate the beginning of the first act. The initial motive is that of the Dutchman and the curse which has been laid upon him. The slow, lyric middle section is based upon the theme of Senta's ballad from

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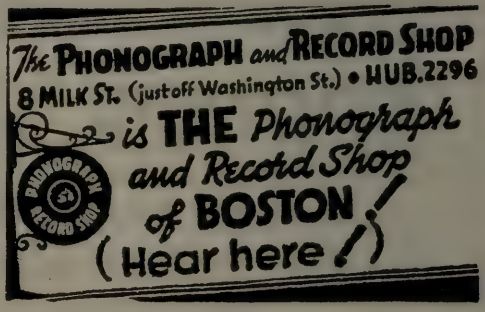
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the second act. There is a return to the stormy music in which the themes both of the Dutchman and Senta are developed. The sailors' chorus from the third act is briefly heard before the coda.

"One feels tempted," wrote Liszt of the Overture, "to exclaim, as in looking at Preller's marine paintings, 'It is wet!' One scents the salt breeze in the air. . . . One cannot escape the impressiveness of this ocean music. In rich, picturesque details it must be placed on a level with the best canvases of the greatest marine painters. No one has ever created a more masterly orchestral picture. Without hesitation it must be placed high above all analogous attempts that are to be found in other musico-dramatic works."



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PRELUDE TO "PARSIFAL"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

The libretto for "Parsifal" was completed in 1877, the first draft of the score in the spring of 1879, and the full orchestration in January 1882. The first performance was at Bayreuth, July 26, 1882, but the Prelude was finished in December 1878, and performed on Christmas Day at the Villa Wahnfried, Wagner's house at Bayreuth, the composer conducting members of the orchestra from Meiningen.

The Prelude was last performed at the Friday and Saturday series of this Orchestra, April 14, 1939.

The following orchestra is required: three flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, and strings.

THE prelude is the preparation to enter the sacred boundaries of Montsalvat, upon a mountain of medieval Spain, where a group of Knights are sworn to the keeping of the Holy Grail. Wagner, drafting an explanation of the prelude for a performance before King Ludwig II of Bavaria at Munich in 1880, gave it a triple heading: "Love – Faith: Hope?" The theme of "Love" is the mystic music of the Eucharist, repeated over extended arpeggios. It is linked with the liturgic "Dresden Amen," a cadence of ascending sixths. The theme of Faith appears as a stately and sonorous asseveration from the brass choirs. The development of the motive of the Eucharist gives poignant intimation of the agony of Amfortas. The mood is unresolved; it was with special intent that the composer wrote a question mark after the title "Hope." He thus clarified his meaning:

"First theme: Love. Take my body, take my blood, in token of our love.

"Second theme: Faith – promise of Redemption through Faith. Strong and firm does Faith reveal itself, elevated and resolute even in suffering. In answer to the renewed promise, the voice of Faith sounds softly from the distant heights – as though borne on the wings of the snow-white dove – slowly descending, embracing with ever-increasing breadth and fulness the heart of man, filling the world and the whole of nature with mightiest force, then, as though stilled to rest, glancing upward again toward the light of heaven.

"Then once more from the awe of solitude arises the lament of loving compassion, the agony, the holy sweat of the Mount of Olives, the divine suffering of Golgotha; the body blanches, the blood streams forth and glows now in the chalice with the heavenly glow of blessing, pouring forth on all that lives and languishes the gracious gift of

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OVERTURE TO *"TANNHÄUSER"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed the Overture to *"Tannhäuser und der Sängerkrieg auf Wartburg,* Romantic Opera in three acts," in the spring of 1845. The Opera had its first production in Dresden on October 19 of that year under Wagner's direction. The Overture was first heard separately as a concert piece when Mendelssohn conducted it from the manuscript February 12, 1846, at a Pension Fund Concert by the *Gewandhaus* Orchestra in Leipzig.

The Overture is scored for two flutes and piccolos, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, tambourine and strings.

The most recent performance at the Friday and Saturday concerts of this Orchestra was on December 4, 1937.

WAGNER'S years of obscurity and poverty in Paris ended in the spring of 1842, when he left the French capital, in which he always fared badly, and established himself in Dresden. "Rienzi," first produced at Dresden in October of that year, was, to his own surprise, a popular success. "The Flying Dutchman," his latest work, was mounted in the following January. The sombre drama, with its perplexing disregard of operatic conventions, disappointed the Dresdeners. Nevertheless, the young musician maintained in that city a high standing which he was to win but slowly in other parts of Germany. If Dresden was something of a lesser center, musically speaking, it possessed a more than passable opera company, with some excellent singers, and Wagner accepted the position of *Kapellmeister* a few weeks after the first "Flying Dutchman" production. He at once hastened to complete the poem of *"Tannhäuser"* (which he then intended to call *"Der Venusberg"*), a subject which had long occupied his thoughts. He began the composition of the score in the summer, and completed it (save for the instrumentation) a year and a half later, by the end of 1844. The first production, October 19, 1845 (in Dresden) proved another disappointment. As had been the case with "The Flying Dutchman," *"Tannhäuser"* was at first not quickly taken up. For several years the opera houses were afraid to undertake it.

It was in the latter part of the Paris period that Wagner steeped himself in German medieval folk legend, laying plans which were to mature both in *"Tannhäuser"* and in *"Lohengrin." "Tannhäuser,"* which he gave the subtitle *"Und der Sängerkrieg auf Wartburg,"* was based upon a contest of song which the Landgrave Hermann held in his castle on the famous hill of Thuringia in the thirteenth century.

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Walther von der Vogelweide and Wolfram von Eschenbach were among the contestants named in an old print. They were poets rather than singers, nor is anyone depicted with an instrument in his hand. Tannhäuser also was a name found in the legends which surround the *"Sängerkrieg."*

"The historical Tannhäuser seems to have been, judging from his poems," so Ernest Newman tells us, "fond of the good things of this life, especially wine, good cheer, and love. Apparently his sensuousness did not wholly commend itself to his contemporaries, and the legend grew that for having spent a year with Venus, the Pope condemned him for his sin to hell fire, from which sentence, however, he did not, as in Wagner's opera, achieve redemption through repentance and Elisabeth."

When Wagner was rehearsing the Orchestra at Zurich for a performance of the Overture, he wrote at the request of the players a descriptive program which was published in the *Neue Zeitschrift* of January 14, 1853. The translation is that of Willam Ashton Ellis:

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away. — Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ears, the whirlings of a fearsomely voluptuous dance are seen. These are the Venusberg's seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh; 'tis Tannhäuser, Love's minstrel. . . . Venus, herself, appears to him. . . . As the Pilgrim's Chant draws closer, yet closer, as the day drives farther back the night, that whir and soughing of the air — which had erewhile sounded like the eerie cries of souls condemned — now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

Twenty-third Programme

FRIDAY AFTERNOON, APRIL 25, *at* 2:30 *o'clock*

SATURDAY EVENING, APRIL 26, *at* 8:15 *o'clock*

BRITTEN Variations for String Orchestra, on a Theme by Frank Bridge, *Op.* 10

SCHUMANN Symphony No. 2 in C major, *Op.* 61

I. Sostenuto assai; allegro ma non troppo
II. Scherzo: allegro vivace; Trio I — Trio II
III. Adagio espressivo
IV. Allegro molto vivace

INTERMISSION

DE FALLA Suite from "El Amor Brujo" ("Love the Sorcerer")

Introduction and Scene — The Gypsies (Evening) — The Homecomer — Dance of Terror — The Magic Circle (Narrative of the Fisherman) — Midnight (Sorceries) — Ritual Dance of Fire (To dispel Evil Spirits) — Pantomime — Dance of the Game of Love — Finale (Morning Chimes)

STRAUSS "Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner — in Rondo Form," *Op.* 28

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This programme will end about 4:30 on Friday Afternoon, 10:15 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

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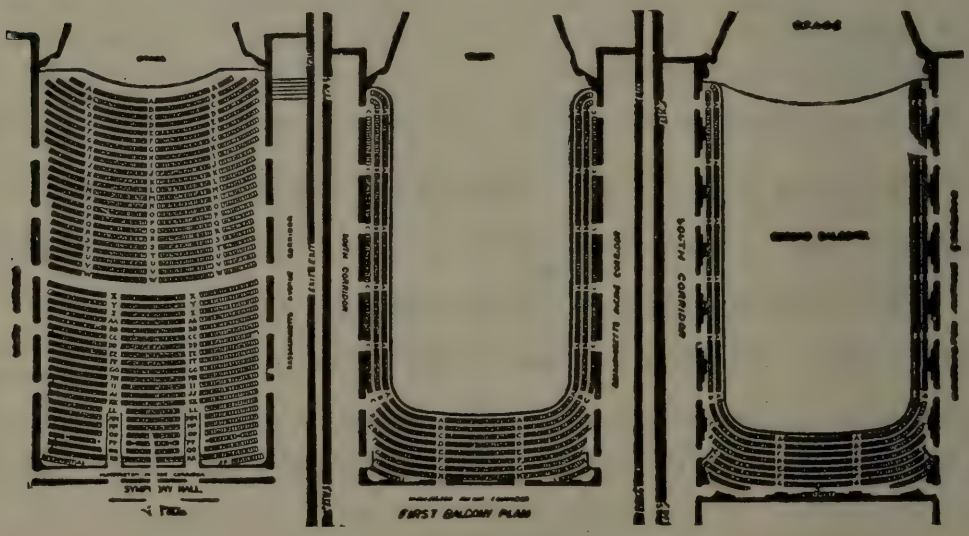
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The Boston Symphony Orchestra

DR. SERGE KOUSSEVITZKY, Conductor

Symphony Hall, Boston, Massachusetts

April 22, 1941

PROGRAMME

HAYDN.....Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72

INTERMISSION

SIBELIUS.....Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e soave
IV. Finale: Allegro moderato

In the First Balcony Gallery there has been arranged for this concert a pictorial exhibition of Tanglewood — Berkshire home of the Boston Symphony Orchestra.

Berkshire Symphonic Festival

Next summer at Tanglewood, the beautiful estate of the Boston Symphony Orchestra between Stockbridge and Lenox in the Berkshire Hills of Massachusetts, the annual Berkshire Symphonic Festival will again be given. The Boston Symphony Orchestra in full number, under the leadership of Serge Koussevitzky, will present nine concerts through three weeks (July 31–August 17) with concerts on the Thursday evening, Saturday evening, and Sunday afternoon of each week. (The three weeks of the Festival will coincide with the last half of the six-week term of the Berkshire Music Center at Tanglewood.)

The repertory of the Festival will be as follows:

FIRST WEEK

HAYDN Symphony in G major, No. 88
BEETHOVEN Symphony No. 3, "Eroica"
SCHUBERT Symphony in B minor, "Unfinished"
MENDELSSOHN "Italian" Symphony
BRAHMS Symphony No. 4, in E minor
SHOSTAKOVITCH Symphony No. 5
BEETHOVEN Overture to "Leonore" No. 3
DEBUSSY Three Nocturnes
("Clouds" — "Festivals" — "Sirens")
VILLA LOBOS Choros No. 10
COPLAND "Quiet City"
HINDEMITH Concerto for Violoncello

SECOND WEEK

MOZART Requiem; Symphony in C major; Symphony in A major
(In commemoration of the 150th anniversary of Mozart's death)
BEETHOVEN Symphony No. 5 in C minor
BERLIOZ "Fantastic" Symphony
HANSON Symphony No. 2, "Romantic"
BRAHMS Piano Concerto No. 2, in B-flat
DEBUSSY "La Mer"

THIRD WEEK

BEETHOVEN "Missa Solemnis"
TCHAIKOVSKY Symphony No. 5, in E minor
SIBELIUS Symphony No. 6
VAUGHAN WILLIAMS "A London Symphony"
WAGNER Prelude and Love-Death, "Tristan and Isolde"; Prelude to "Die Meistersinger"
STRAUSS "Death and Transfiguration"
BARBER Violin Concerto
PISTON "The Incredible Flutist"

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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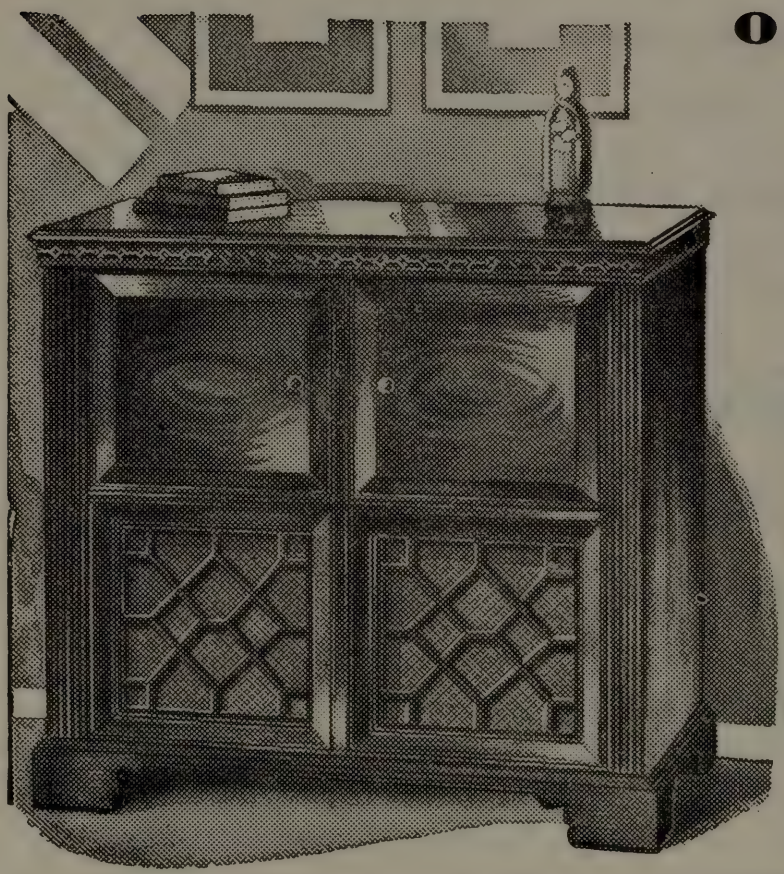
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A RARE SATIE COLLECTION

A collection of more than a hundred manuscripts of Erik Satie, the possession of his disciple, Darius Milhaud, is being shown for the first time in the Eastern United States, in the First Balcony Gallery.

M. Milhaud brought these manuscripts with him from France last summer. They were exhibited at Mills College, Oakland, California, in November and December. The owner has kindly sent them to Boston for the present exhibition.

Virgil Thomson outlined the scope of this collection of "the unpublished works of the late Sage of Arcueil" in a special article in the *New York Herald-Tribune* in which he took occasion to characterize the personality and the art of Erik Satie (his observations are reprinted on page 1082 of this programme).

"The catalogue," writes Mr. Thomson, "which contains 105 items, mentions fourteen bound booklets that average forty pages each and fourteen paper-bound booklets that run as high as twenty-five pages each. In addition, there is the twenty-four-page orchestral score of "Five Grimaces" for "A Midsummer Night's Dream" and a score of fifteen pages of a piece called simply "Danse," dated Dec. 5, 1890, later incorporated into the longer work entitled "Three Pieces in the Shape of a Pear." There are sketches from three ballets, "Jack-in-the-Box," "Relâche" and "Mercure," and from the marionette opera "Geneviève de Brabant." Also songs. Famous ones like "Le Chapelier," from "Alice in Wonderland," and "La Statue de Bronze" and dozens of unpublished waltz-songs and other such light matter written during the eight (or was it twelve?) years that Satie earned his living by playing the piano at a small theatrical establishment called "The Harvest Moon" ("La Lune Rousse"), an enterprise of the type known as *cabaret Montmartrois* or *boîte de chansonniers*.

"There are counterpoint exercises, too, and fugues and chorales from his second student days when, already forty, he enrolled at Vincent d'Indy's Schola



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Stearns



Cantorum and for four years went through all the scholastic musical grind he had skipped in youth. And there are letters, forty-three of them, to Monsieur Milhaud, photographs, programs, clippings and accounts. Item 47 is a first edition of "Images," by Claude Debussy, with a dedication to Satie from his lifelong friend.

"I HEREBY RENEW MY SUBSCRIPTION . . ."

Especially during the period each spring when season seats are being renewed, it is gratifying to leaf through the correspondence sent with subscription cards:

"Renew my seats each year until you read my obituary," wrote one subscriber across her renewal card.

"I really ought not to renew this subscription, but I feel these are concerts I can't let myself do without," said another.

"The concerts are as much a part of my life — as eating and drinking," wrote another subscriber.

Steady allegiance to the Orchestra over a period of years is shown in many letters: "I have been a subscriber for long, and my mother before me close to fifty years now. For about twenty years I have had the same seats."

"I have had the same seat for nineteen years."

"We have been subscribers for between forty and fifty years, from my early girlhood on, and the concerts have been, during this period, one of my greatest pleasures, as well as an uplifting influence."

A Wellesley student writes: "For many years I have attended the Saturday concerts of the Boston Symphony Orchestra in Carnegie Hall, to which concerts my father has subscribed for over forty years. Since I shall miss this wonderful series in New York, I am hopeful of securing a season ticket for the Saturday evening concerts in Boston. I am looking forward eagerly to a season of splendid music by the finest of orchestras."

Two seats were renewed as a memorial to a mother who attended the concerts for over fifty years — "still keeping her name on the books as a little memorial to her, and then we can give the tickets to persons who enjoy good music but are not financially able to hear it."

"Nothing will interfere with our at-

tending the Symphony Concerts, as they have been our greatest pleasure for the past fifty years."

"Will you kindly tell me if there is any seat on the floor? If so, I should be glad to take it. I am no longer able to climb the stairs. I had intended to give up the concerts but find it very hard to do."

Another subscriber is forced to give up her seat because of an injury. She writes, "To give up the concerts is as painful as the broken hip. . . . Another year I hope to enjoy again the wonders of the Orchestra."

A tardy respondent writes, "It would be calamitous to lose my seat, for the music has been literally a life saver to me."

Gratifying are the expressions of the genuine pleasure experienced at the Symphony concerts. A representative of a group of college students writes, "We all feel that many of our most profitable evenings were spent in Symphony Hall."

A subscriber who has moved to Maine writes: "It is not without regret that I must give up my seats which my family and I have occupied for so many years. . . . I am happy to be able to enclose a small check, for I would still like to be counted a 'Friend' of the superb organization which has given such great pleasure to so many people."

Two Harvard students sending in an application for season tickets write: "We have come to Harvard hoping, among other things, to hear the Boston Symphony."

Another re-subscriber accompanies her card with this note: "I think the Orchestra the greatest educational force in Boston, for it develops in a person not only the musical, the mental, but the spiritual force, which is paramount."

Others write: "I have much pleasure in enclosing my subscription"; "I am only too glad to renew my subscription for next year"; "Our tickets last year gave us a thrill seldom experienced"; "Thanking you kindly for the joy of last winter's concerts and with my appreciation for the privilege"; "I consider myself privileged to have been able to attend the weekly concerts during the past season." One subscriber signed her card and added, "With gratitude."

EXHIBIT

In the First Balcony gallery is to be seen at the concerts this week a collection of paintings by contemporary New England artists.

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Twenty-third Programme

FRIDAY AFTERNOON, APRIL 25, *at* 2:30 *o'clock*

SATURDAY EVENING, APRIL 26, *at* 8:15 *o'clock*

BRITTEN.....Variations for String Orchestra, on a Theme by Frank Bridge, *Op.* 10

Introduction and Theme
Variations:
Adagio
March
Romance
Aria Italiana
Bourrée Classique
Chant
Fugue and Finale

(*First performances at these concerts*)

SCHUMANN.....Symphony No. 4 in D minor, *Op.* 120

I. Andante: Allegro
II. Romanza
III. } Scherzo
IV. } Largo: Finale

(Played without pause)

INTERMISSION

BARBER.....Essay for Orchestra

To be played twice

(*First performances at these concerts*)

STRAUSS.....“Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner – in Rondo Form,” *Op.* 28

BALDWIN PIANO

This programme will end about 4:30 on Friday Afternoon, 10:15 o'clock on Saturday Evening

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PART IV
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PART V
"Habanera from 'Natoma'"

PART VI
"Sunset (for Strings)"

PART VII
"For I'm Falling in Love With Someone"
"'Neath the Southern Moon"
"Italian Street Song"
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PART VIII
"Gypsy Love Song"
"Czardas"
"Dream Girl"

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VARIATIONS FOR STRING ORCHESTRA ON A THEME OF FRANK BRIDGE, *Op.* 10

By BENJAMIN BRITTEN

Born at Lowestoft, England, November 22, 1913

These Variations were composed in 1937 and in that year had their first performance, at the Salzburg Festival. They were published in 1938.

THE brief introduction to the Variations consists of broad chords and displayful runs and trills. The theme is given out by the first violins *allegro poco lento.* It is to be varied with such freedom as often to be scarcely recognizable. The descending interval of a fifth which begins it becomes a sort of earmark. An "Adagio" follows, consisting of soft chords for lower strings and ornamental passages for the violins. There is a lively "March," light and staccato, *presto alla marcia.* A "Romance," *allegretto grazioso,* is likewise lightly given forth, the violins carrying the melody. An *"Aria Italiana"* follows, *allegro brillante.* The first violins with ornamental trills suggest the operatic, coloratura style. The next movement is a *"Bourrée Classique,"* a simple but strongly rhythmed movement with a *pianissimo* middle section. (A *"Wiener Walz,"* a *"Moto Perpetuo"* and a "Funeral March" are omitted in this performance.) A "Chant," consisting of soft and sustained cords, introduces the "Fugue and Finale." The Fugue is in a

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AMERICA TRIUMPHANT (John Haynes Holmes)	*Clifford Demarest*
FOR THE FLAG AND AMERICA	*Charles Dennée*
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lively 12-8 rhythm, sometimes suggestive, as it gathers impetus, of the tarantella. The orchestra, much divided, attains a considerable complexity and sets forth the usual devices of augmentation and inversion. At last, *lento e solenne,* the violins revert to a full-length statement of the theme. The orchestra ultimately spreads into diaphonous arpeggios, punctuated in the last measure by a strong chord.

Benjamin Britten was only twelve years old when he began to study with Frank Bridge, his fellow English composer, who has remained his life-long friend.* Mr. Britten attended the Royal College of Music of London, where John Ireland became his teacher in composition, Arthur Benjamin his teacher in piano.

It was in 1934, when the composer was barely of age, that his music, which he produced with considerable regularity, began to be played. It has figured in subsequent seasons in Festivals at Florence, Barcelona, London, Norwich and Salzburg.

His published works include a Sinfonietta for chamber orchestra, 1932; Phantasy for oboe and strings, 1932; Choral Variations "A Boy Was Born," 1933; "Simple Symphony" for string orchestra, 1934; "Holiday Tales" for piano, 1934; *"Te Deum"* for chorus and organ, 1934; Suite for Violin and Piano, 1935; "Friday Afternoon," School Songs, 1935; "Our Hunting Fathers," symphonic cycle for soprano and orchestra, 1936; *"Soirées Musicales,"* Suite for orchestra, 1936; "On This Island," songs by W. H. Auden, 1937; "Mont Juic," Catalan Dance Suite, 1937; Piano Concerto, 1938; "Ballad of Heroes," for tenor, chorus and orchestra, 1939; Violin Concerto, 1940; *"Les Illuminations,"* for voice and string orchestra, 1940; *"Kermesse Canadienne,"* for orchestra, 1940. His *"Sinfonia da Requiem,"* was performed at the concerts of the New York Philharmonic-Symphony Society March 27 last. He has also written incidental music for the stage and music for films.

* Frank Bridge conducted his own orchestral suite "The Sea" at the concerts of the Boston Symphony Orchestra, October 26, 1923.

SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

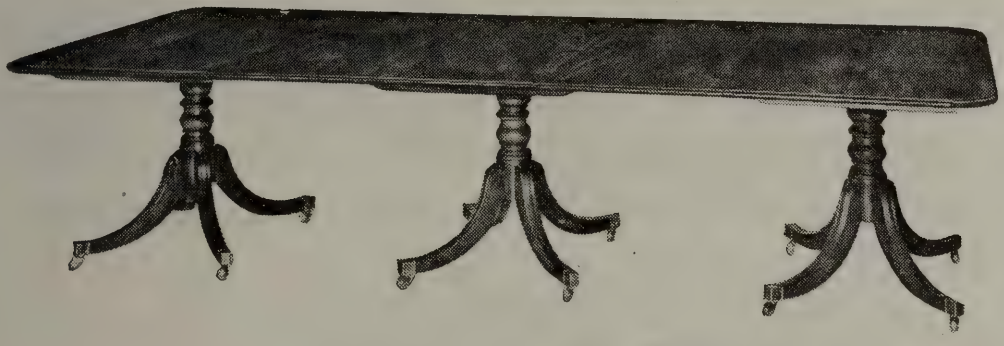
The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, timpani and strings.

The most recent performance at the Boston Symphony concerts was on March 3, 1939.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new

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and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the trium-

* "Preludes and Studies."—W. J. Henderson.

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phant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life – like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end – "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy – the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time

the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the intro-



duction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like



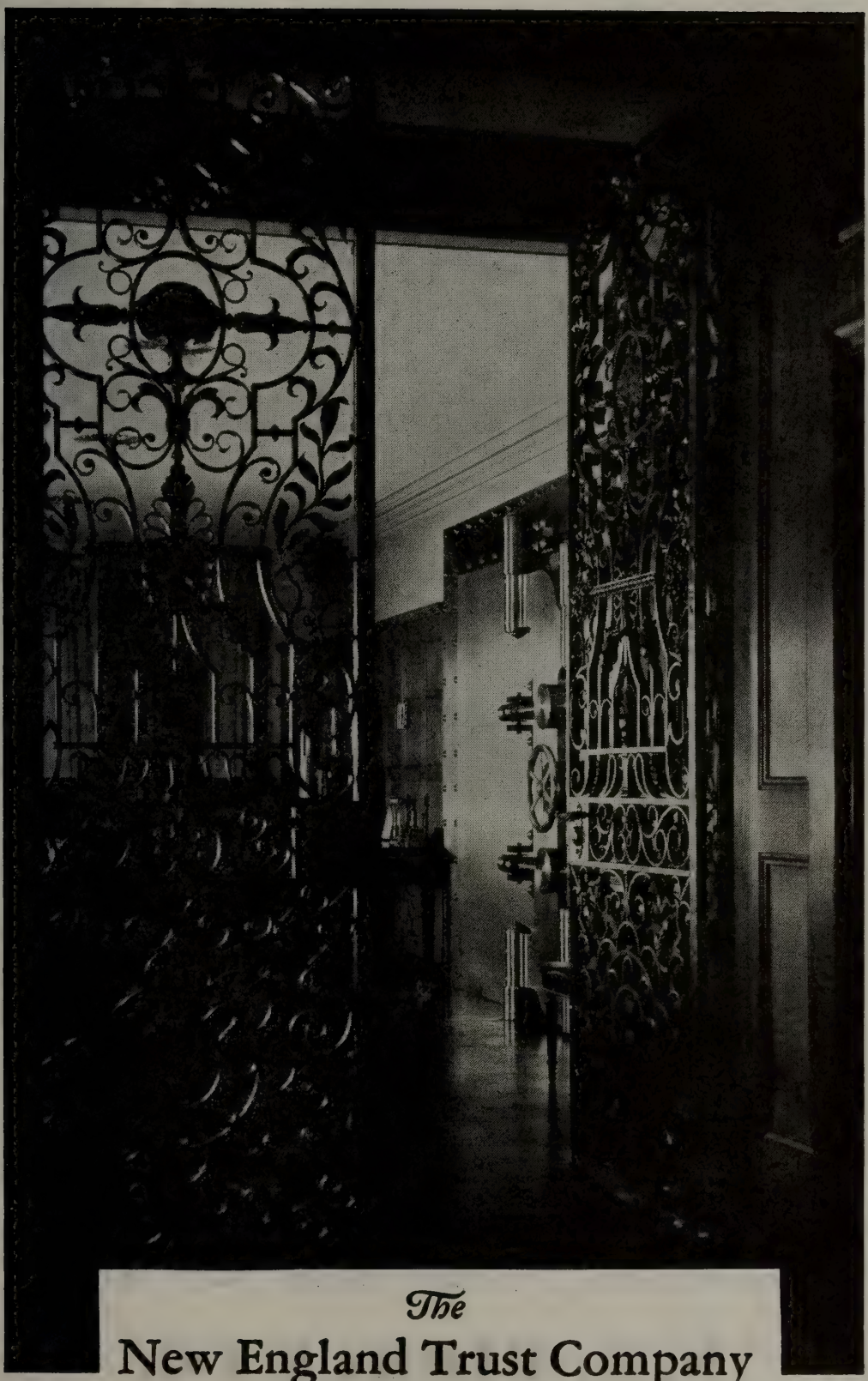
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thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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THE EARLY VERSION OF SCHUMANN'S D MINOR SYMPHONY

THE early 1841 manuscript of Schumann's "Fourth" Symphony lay unpublished for many years after the final version of 1851 became known to the world. It came into the hands of Schumann's friend, Johannes Brahms, who cherished it and wrote to Herzogenberg in 1886: "The original scoring has always delighted me. It is a real pleasure to see anything so bright and spontaneous expressed with corresponding ease and grace. It reminds me (without comparing it in other ways) of Mozart's G minor, the score of which I also possess." Brahms entrusted the score of the original version to Dr. Franz Wüllner, who was head of the Conservatory at Cologne, and Wüllner performed it there in 1889. For this performance, and for publication, Dr. Wüllner and Brahms made some changes in the instrumentation, these based upon Schumann's revision.

It was published by Wüllner and Brahms, apart from the complete edition of Schumann's works, which was being supervised by Clara Schumann. Mme. Schumann had never shared Brahms's enthusiasm for this early version of the Symphony. When she read in the *Signale* the announcement of its appearance in print, she wrote a sharp letter

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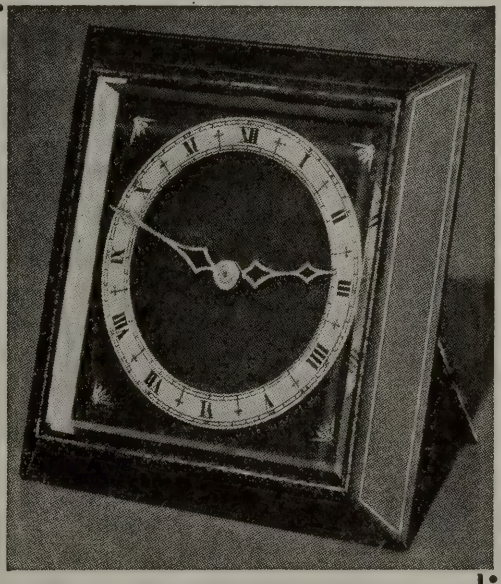
to Brahms. Brahms, much offended, retorted in kind, and there grew up between the two devoted and life-long friends their only serious and open quarrel. Almost a year passed — a year punctuated by stiff and non-committal letters — before Brahms, in a letter on Clara's seventy-third birthday (September 13, 1892), sued for the restoration of the old affectionate basis between them.

When Dr. Wüllner achieved a performance of the early version at the Crystal Palace in London, critical opinion supported the judgment of Clara rather than that of Brahms, nor has posterity been inclined in any way to second Brahms's belief in the score. Herman Klein wrote after the London performance "that the scoring of the older version, despite the alterations, remains comparatively thin, colorless, and lacking in brilliancy. Brahms meant well, but a little reflection might have spared him the trouble of refurbishing a *trouvaille* that had no lasting value."

This version had its first American performance by the New York Philharmonic Orchestra, in February, 1892. Arthur Nikisch performed it at the Boston Symphony concerts in the following month, March 11–12, having performed the familiar second version in the previous week. The two versions, thus made known by publication and per-

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formance, did not disclose any great differences. They were far more considerable than had been indicated by Wasielewski, Schumann's early biographer, who had stated that it was wholly a matter of reinstrumentation. There was indeed important new thematic development in the later version, particularly in the first and last movements, as well as a richer scoring throughout – changes which, as Mr. W. J. Henderson wrote at the time in the *New York Times,* "intensify the emotional significance of the symphony and add further proof, were any needed, of Schumann's whole-souled endeavor to give the world a notable mood picture, drawn from his own emotional experience. The most beautiful of the changes is the introduction of the opening theme of the first movement as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement. This combination is one of the beautiful evidences of the depth of Schumann's musical feeling and of his noble ability as a maker of tone-poems with the true romantic spirit. It is true that in some parts of the symphony the original version is preferable because of the lucidity of the instrumentation, a trait which in places is obscured by Schumann's introduction in the revised version of the easy building-up process of doubling tones

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in the octave. But, on the whole, the lover of Schumann will discern in the stronger and more sonorous instrumentation of the revised version, as well as in the changes in the music itself, a warmer and more vigorous expression of the composer's individuality and of his manifest purposes in this particular work."

In the early version, the principal *allegro* theme of the first movement appears in eighth instead of sixteenth notes. This theme does not there appear as an accompaniment to the introductory theme of the Finale. In the Romanze the composer originally intended to introduce a guitar part for the accompaniment; but a blank staff, apparently left in the manuscript for that purpose, was never filled in.

Donald Francis Tovey, studying the two versions, found the doubling of voices and the general strengthening of the orchestration in the second attributable to Schumann's inability to manage entrances while conducting. "The progress in Schumann's own orchestration is set steadily in the direction of making all entries 'fool-proof' by doubling them in other parts and filling up the rests. . . . So novel a work could not fail to be more risky in performance than its predecessor; and when anything went wrong with a performance under Schumann's direction, all he could do was to look distressed, or try not to look distressed, and ask the band to play it over again. Eventually he would



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make things safe by doubling the difficult or weak points, and so his score would become playable but opaque. In later works, his orchestration took this final state of petrification as its starting point; but here in the D minor Symphony we have been privileged to rediscover what Schumann's imagination could create before an imperfect kind of practical experience disappointed him. The later version contains some undoubted improvements, some of which ought to be introduced into the original. And the ideal version of the symphony would undoubtedly be arrived at by taking the later version as the text and striking out all superfluous doublings until we reach the clarity of the original. This is a very elaborate process; but it has been executed recently in Germany. Weingartner applies a similar process to all Schumann's scores; and whatever qualms one may feel about it on principle, there is no question that this original version of the D minor Symphony presents a justification perhaps not elsewhere to be found in the fine arts."

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ENTR'ACTE

SATIE'S IMPORTANCE IN MODERN MUSIC

By Virgil Thomson

(Reprinted from the *New York Herald Tribune*)

The collection of Satie manuscripts which is now being shown in Symphony Hall was the occasion of the following article on the composer.

The collection is an extensive one. Its importance depends on what one thinks of Erik Satie as a musical figure. This writer is in agreement with Darius Milhaud and with most of the other contemporary French composers in placing Satie's work among the major musical values of our century. He has even gone so far in print, nearly twenty years ago, as to parallel the three German B's — Bach, Beethoven and Brahms — with the three S's of modern music — in descending order of significance, Satie, Schoenberg and Stravinsky.

That is a personal estimate, of course, through one agreed to by many musicians in France and some elsewhere. I should not wish to force my personal musical tastes on any one, any more than I should want anybody else's forced on me. If you love Mahler, for instance, Mahler is your oyster; and the same goes for Strauss, Sibelius, Pales-

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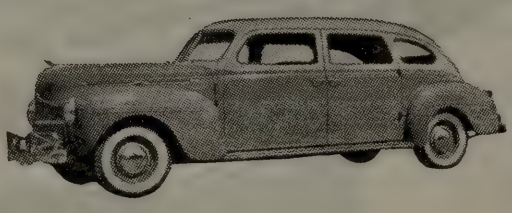
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trina and Gershwin. But there are certain key personalities without some acceptance of which it is impossible to understand and accept the music of the place and epoch that they dominated. And Erik Satie is one of those.

French and other Parisian music of the 1930's has been but little performed in America. Such of it as has been performed here is usually considered to be mildly pleasant but on the whole not very impressive. This estimate is justified only on the part of persons initiated to its esthetic. And its esthetic, as was that of Debussy, is derived directly from the words and from the works of Satie, whose firmest conviction was that the only healthy thing music can do in our century is to stop trying to be impressive.

The Satie musical esthetic is the only twentieth-century musical esthetic in the Western World. Schoenberg and his school are Romantics; and their twelve-tone syntax, however intriguing one may find it intellectually, is the purest Romantic chromaticism. Hindemith, however gifted, is a neo-classicist, like Brahms, with eyes and ears glued firmly to the past. The same is true of the later Stravinsky and his satellites. Even "Petrouchka" and "The Rite of Spring" are the Wagnerian symphonic theater and the nineteenth-century worship of nationalistic folklore applied to ballet.



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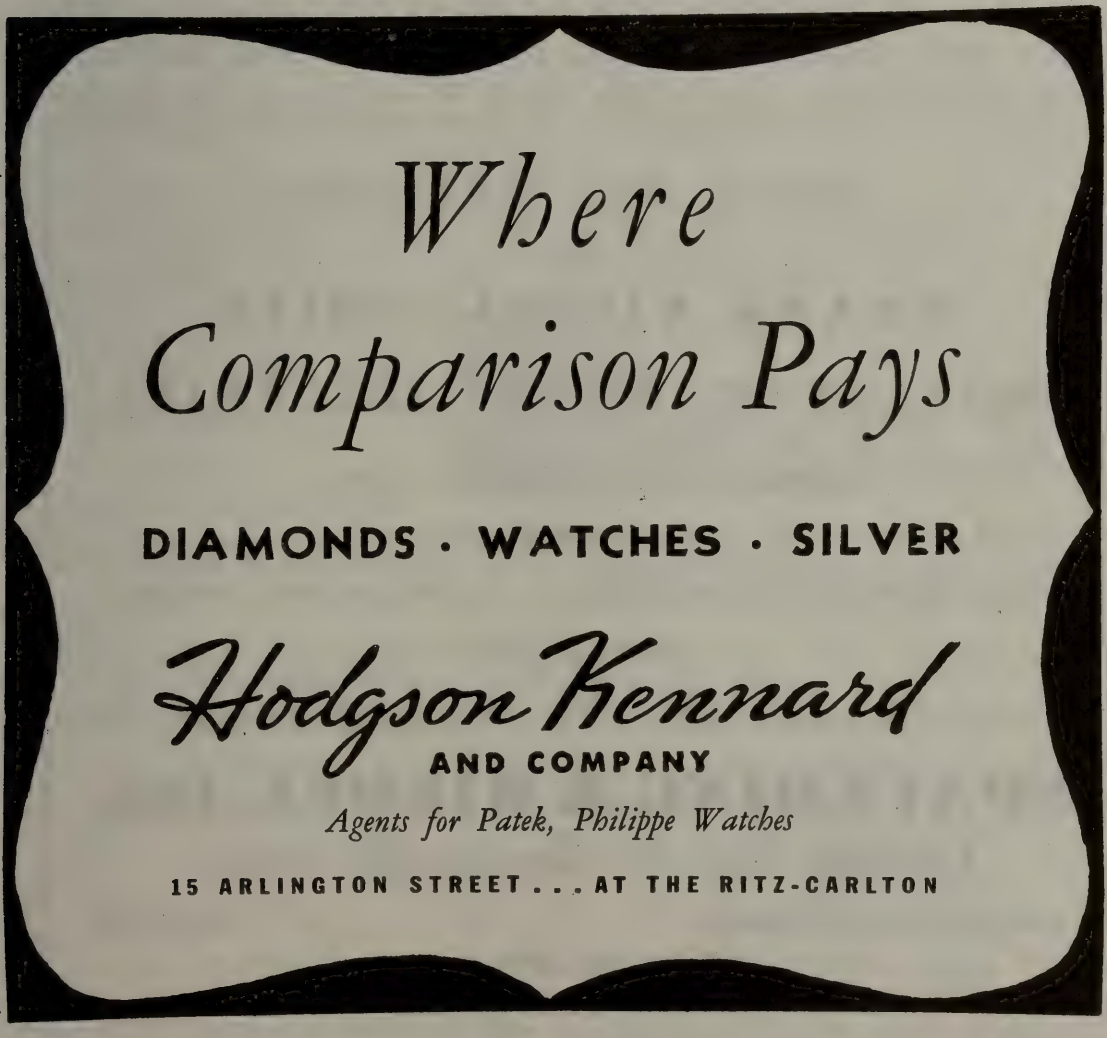
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Of all the influential composers of our time, and influence even his detractors cannot deny him, Satie is the only one whose works can be enjoyed and appreciated without any knowledge of the history of music. These lack the prestige of traditional modernism, as they lack the prestige of the Romantic tradition itself, a tradition of constant Revolution. They are as simple, as straightforward, as devastating as the remarks of a child.

To the uninitiated they sound trifling. To those who love them they are fresh and beautiful and firmly right. And that freshness and rightness have long dominated the musical thought of France. Any attempt to penetrate that musical thought without first penetrating that of Erik Satie is fruitless. Even Debussy is growing less and less comprehensible these days to those who never knew Satie.

When Satie used to be performed here occasionally, the works were found difficult to understand. French music in all centuries has been a rather special thing not quite like anything else. In our century it has become esoteric to a degree not currently admitted even in France. It has eschewed the impressive, the heroic, the oratorical, everything



that is aimed at moving mass audiences. Like modern poetry and painting, it has directed its communication to the individual listener.

It has valued, in consequence, quietude, precision, acuteness of auditory observation, gentleness, sincerity and directness of statement. Persons who admire these qualities in private life are not infrequently confused when they encounter them in public performance. It is this confusion that gives to all French music, and to the work of Satie and his neophytes in particular, an air of superficiality, as if it were salon music written for the drawing rooms of some snobbish set.

To suppose this true is to be ignorant of the poverty and the high devotion to art that marked the life of Erik Satie to its very end in a public hospital. And to ignore all art that is not heroic or at least intensely emotional is to commit the greatest of snobberies. For, by a reversal of values that constitutes one of the most curious phenomena of a century that has so far been occupied almost exclusively with reversing values, the only thing really hermetic and difficult to understand about the music of Erik Satie is the fact that there is nothing hermetic about it at all.

It wears no priestly robes; it mumbles no incantations; it is not painted up by Max Factor to terrify elderly ladies or to give little girls a thrill. Neither is it designed to impress orchestral conductors or to get anybody a job teaching school. It has literally no devious

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motivation. It is as simple as a friendly conversation and in its better moments exactly as poetic and as profound.

These thoughts occurred to me the other evening at a League of Composers' concert of recent works by Milhaud. Not a piece on the programme had a climax or a loud finish. Nothing was pretentious or apocalyptical or messianic or overdramatized. The composer's effort at all times was to be clear and true. And when I saw the catalogue of the Satie manuscripts and learned how Milhaud had brought them to America at the cost of not bringing all his own; when I remembered, also, the brilliant and theatrically effective works of Milhaud's youth, "Le Boeuf sur le Toit" and "Le Train Bleu" and "La Création du Monde," I realized that after Satie's death he had been led, how unconsciously I cannot say, to assume the mantle of Satie's leadership and to eschew all musical vanity. That, at any rate, is my explanation of how one of the most facile and turbulent talents of our time has become one of the most completely calm of modern masters; and how, by adding thus depth and penetration and simple humanity to his gamut, he has become the first composer of his country and a leader in that musical tradition which of all the living musical traditions is the least moribund.

(*Notes Continued on page 1104*)

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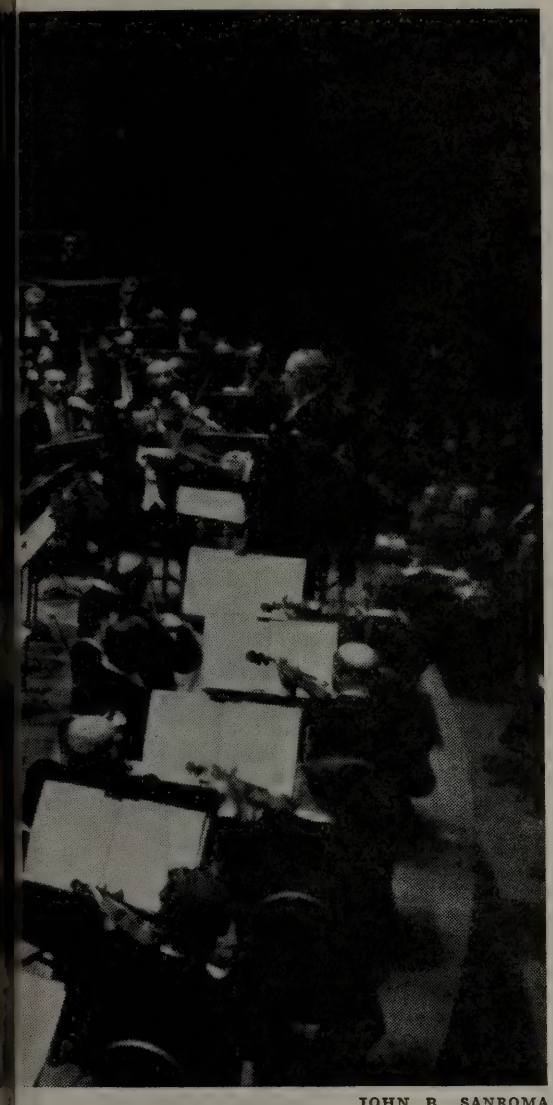
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in the *New York Times*

Recorded by the

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with the assistance of the

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e of the "Missa Solemnis," see page 1105

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In addition to those whose names are listed above, several others have been good enough to enroll as Friends of the Orchestra during the current year, but have requested that their names be not listed.

ESSAY FOR ORCHESTRA

By SAMUEL BARBER

Born at West Chester, Pa., March 9, 1910

Samuel Barber wrote his "Essay for Orchestra" in 1937. The piece had its first performance at a concert of the National Broadcasting Company Orchestra in New York. November 5, 1938. Arturo Toscanini conducted, and at the same concert introduced Mr. Barber's "Adagio For Strings." What was announced as the "first performance in England" of the "Essay for Orchestra" was given at the London Promenade Concerts, Sir Henry Wood, Conductor, August 24, 1939.

The orchestration is as follows: two flutes, two oboes, two clarinets. two bassoons, four horns, three trumpets, three trombones, and tuba, timpani, piano, and strings.

WHEN the "Essay for Orchestra" was performed at the Promenade Concerts in London, the following descriptive paragraph was provided by D. Millar Craig:

"Disclaiming, by its title, any intention of traditional formality, his 'Essay' is built up in the most straightforward way on a series of simple themes; except for its unmistakably modern harmony, there is nothing in its course which even conventionally minded listeners can find difficult to assimilate in a first hearing. It begins, *Andante soste-*

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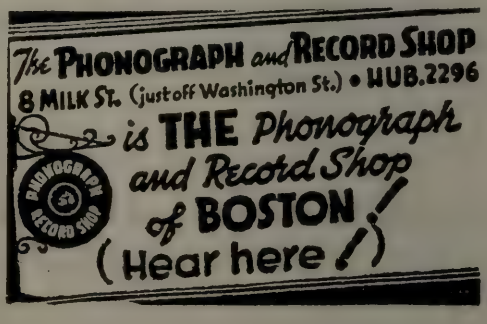
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SUNDAY, APRIL 27, 1941, at 3:30

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Programme

Bach . **Organ Prelude and Fugue in C (No. 17)**
(Transcribed for Wind Instruments by Serge Koussevitzky)

Beethoven **Missa Solemnis**

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Soloists

ROSE DIRMAN, *Soprano*
HERTHA GLAZ, *Contralto*
JOHN PRIEBE, *Tenor*
JULIUS HUEHN, *Bass*

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A Victor Recording of Beethoven's "Missa Solemnis" by the Boston Symphony Orchestra with the Harvard and Radcliffe Choruses, and soloists, is released this month.

nuto, with a clearly marked theme on divided violas and 'cellos from which the violins evolve a continuation, and there is an expressive theme a little later for wood winds. These are elaborated and then a brief but emphatic *sostenuto* leads to the *Allegro molto* which follows very naturally. Its first theme, daintily *staccato,* is treated imitatively first by strings and then by wood winds, joined soon by the pianoforte, which has a share in the score; a chromatic counter-subject in steady crotchets is blended with it, and reminders of the themes of the *Andante* contribute to the accompanying figures; for the most part the tone is subdued and delicate. That delicacy is continued in a *scherzando* section where a clarinet has a new, and smoother, theme in which flute, pianoforte, and strings afterwards join, with the earlier themes still having shares in the counterpoint. A sturdy climax is evolved from those simple elements, dying away on a reiterated E from timpani and string basses, and from a return of the opening simplicity, the work passes into a sonorous form of the first bars of the *Andante sostenuto* which forms the close."

Samuel Barber grew up in an atmosphere of music: his mother is the sister of Louise Homer, the inestimable contralto. He began to take an interest in music as a child, was given piano lessons at the age of six, and at seven he made his first attempt at composition. He entered Curtis Institute of Music, Philadelphia, when he was thirteen where, among other subjects, he studied composition with Rosario Scalero, and singing with Emilio de Gogorza. He was awarded the Prix de Rome in 1935, and the Pulitzer prize for music for that and the following year. There have been frequent performances of his music by the orchestras of the United States, and performances as well by the London Symphony Orchestra, the British Broadcasting Corporation Orchestra of London, and the Augusteo at Rome.

His orchestral works include, besides the Overture, "The School for Scandal" (1932), which was performed at these concerts November 15 last, "Music for a Scene from Shelley" (1933), his "Symphony in One Movement" (1936), an "Adagio for Strings" (1936), "Essay for Orchestra" (1937), and a Concerto for Violin, (1940). His chamber music includes a Serenade for String Quartet (1929), "Dover Beach," for Voice and String Quartet (1931), a String Quartet in B minor (1936), a 'Cello Sonata (1932), and three songs from James Joyce's "Chamber Music" (1936). He has also written "The Virgin Martyrs," for women's voices *a capella* (1935).

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FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born at Munich, June 11, 1864

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich, the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896. The last performance was April 12, 1940.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

AT FIRST, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:



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Berkshire Symphonic Festival

Next summer at Tanglewood, the beautiful estate of the Boston Symphony Orchestra between Stockbridge and Lenox in the Berkshire Hills of Massachusetts, the annual Berkshire Symphonic Festival will again be given. The Boston Symphony Orchestra in full number, under the leadership of Serge Koussevitzky, will present nine concerts through three weeks (July 31–August 17) with concerts on the Thursday evening, Saturday evening, and Sunday afternoon of each week. (The three weeks of the Festival will coincide with the last half of the six-week term of the Berkshire Music Center at Tanglewood.)

The repertory of the Festival will be as follows:

FIRST WEEK

HAYDN Symphony in G major, No. 88
BEETHOVEN Symphony No. 3, "Eroica"
SCHUBERT Symphony in B minor, "Unfinished"
MENDELSSOHN "Italian" Symphony
BRAHMS Symphony No. 4, in E minor
SHOSTAKOVITCH Symphony No. 5
BEETHOVEN Overture to "Leonore" No. 3
DEBUSSY Three Nocturnes
("Clouds" — "Festivals" — "Sirens")
VILLA LOBOS Choros No. 10
COPLAND "Quiet City"
HINDEMITH Concerto for Violoncello

SECOND WEEK

MOZART Requiem; Symphony in C major; Symphony in A major
(In commemoration of the 150th anniversary of Mozart's death)
BEETHOVEN Symphony No. 5 in C minor
BERLIOZ "Fantastic" Symphony
HANSON Symphony No. 2, "Romantic"
BRAHMS Piano Concerto No. 2, in B-flat
DEBUSSY "La Mer"

THIRD WEEK

BEETHOVEN "Missa Solemnis"
TCHAIKOVSKY Symphony No. 5, in E minor
SIBELIUS Symphony No. 6
VAUGHAN WILLIAMS "A London Symphony"
WAGNER Prelude and Love-Death, "Tristan and Isolde"; Prelude to "Die Meistersinger"
STRAUSS "Death and Transfiguration"
BARBER Violin Concerto
PISTON "The Incredible Flutist"

Subscription blanks will be sent on application to the Berkshire Symphonic Festival, Inc., Stockbridge, Massachusetts (Telephone Stockbridge 400), or at the Box Office, Symphony Hall

"It is impossible for me to furnish a programme to *'Eulenspiegel'*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

And again, Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless

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has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."



LUNCH ROOM

for the Friday Afternoon Patrons

Symphony Hall wishes to call the attention of the Friday afternoon concert-goers to the lunch room on the Second Balcony (stage end, left). Light lunches and refreshments will be served between 1:30 and 2:30, and during the intermission.

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III. Dialogue du vent et de la mer

INTERMISSION

BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

This programme will end about 4:15 on Friday Afternoon, 10:00 o'clock on Saturday Evening

Boston Symphony Orchestra

[Sixtieth Season, 1940–1941]

SERGE KOUSSEVITZKY, *Conductor*

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BURGIN, R. *Concert-master*
ELCUS, G.
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KASSMAN, N.
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MAYER, P.
ZUNG, M.
DIAMOND, S.
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MESSINA, S.
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Violas

LEFRANC, J.
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FOUREL, G.
ARTIÈRES, L.
VAN WYNBERGEN, C.
BERNARD, A.
GROVER, H.
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LEHNER, E
GERHARDT, S.
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Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
CHARDON, Y.
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STOCKBRIDGE, C.
ZEISE, K.
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Basses

MOLEUX, G.
DUFRESNE, G.
JUHT, L.
FRANKEL, I.
GREENBERG, H.
PAGE, W.
GIRARD, H.
PROSE, P.
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Flutes

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SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
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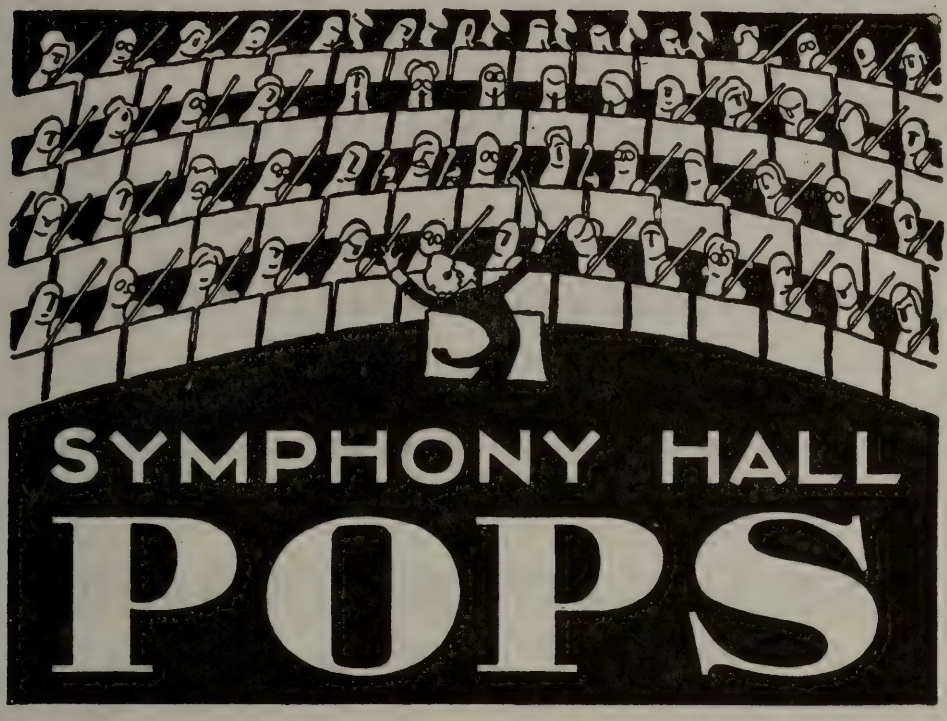
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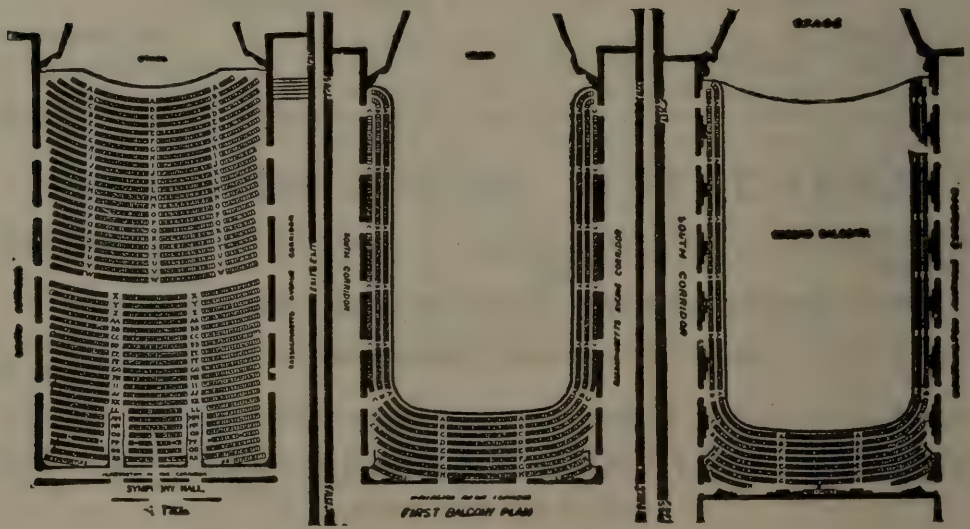
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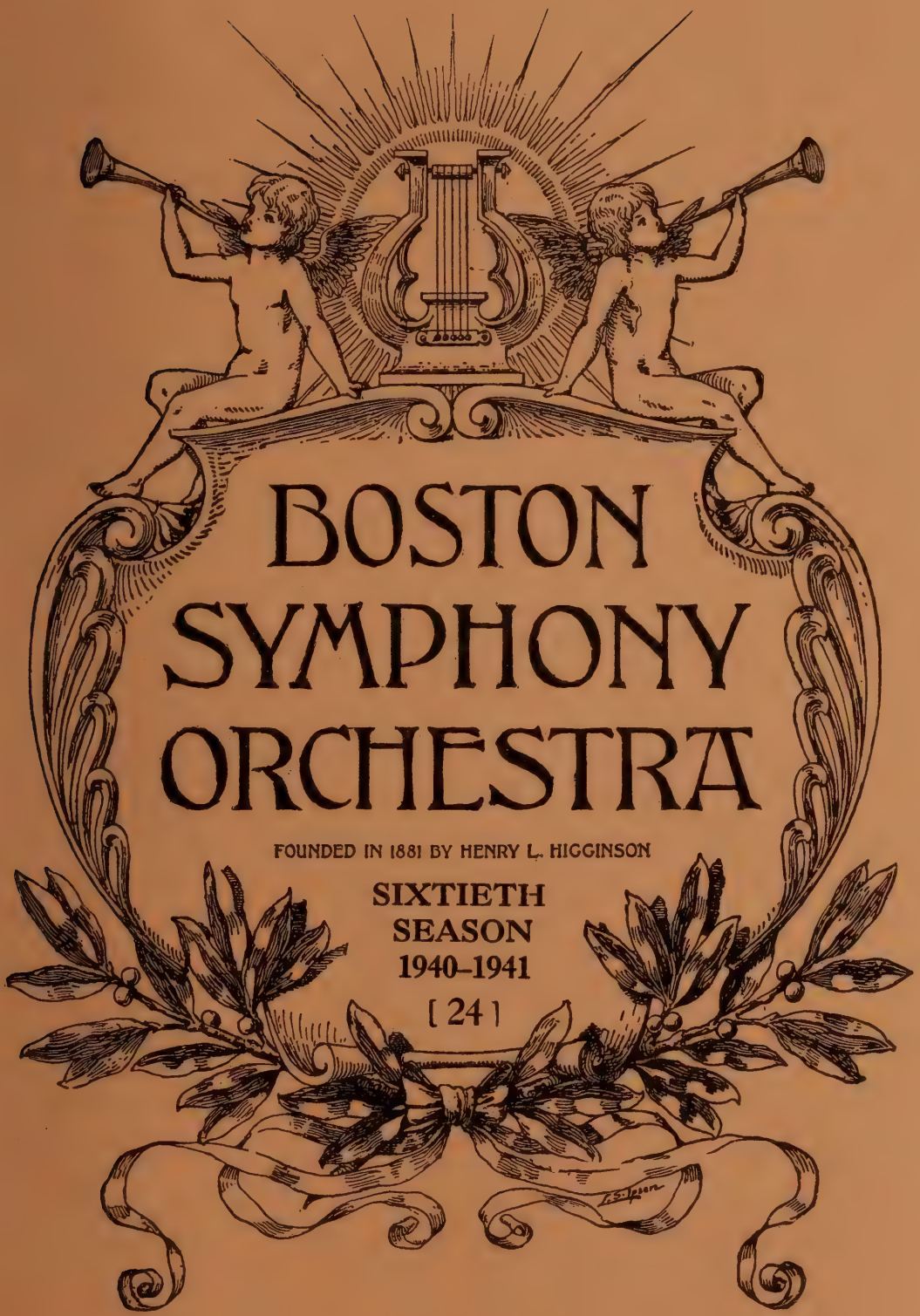
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SEASON
1940–1941

[24]

Boston Symphony Orchestra

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SIXTIETH SEASON, 1940–1941

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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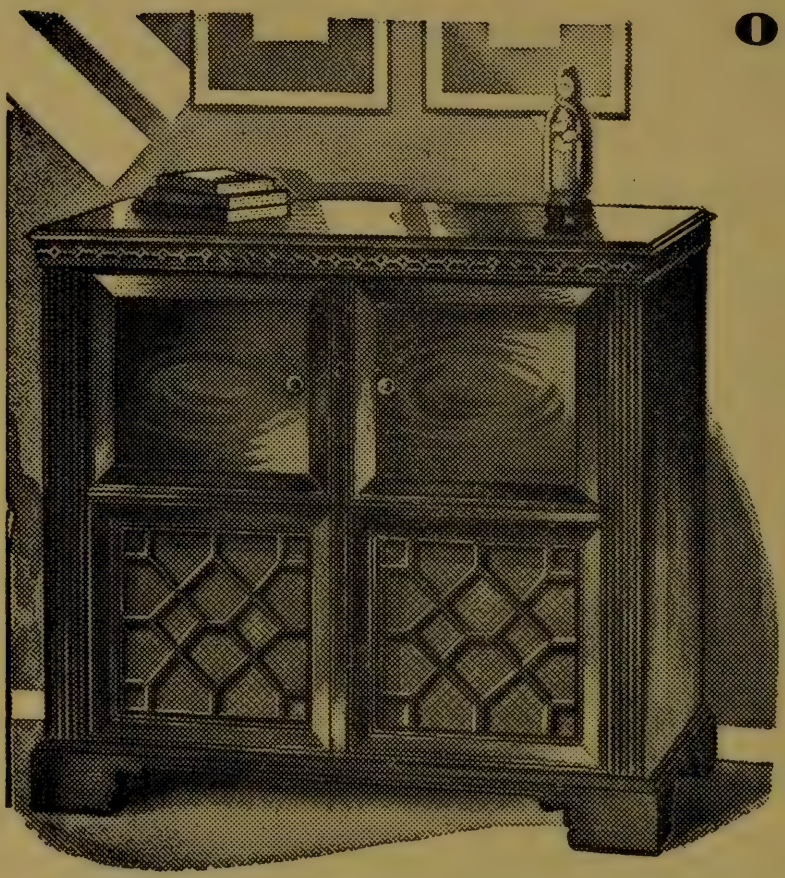
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SYMPHONIANA

The Collection of Satie Manuscripts Exhibit

THE COLLECTION OF SATIE MANUSCRIPTS

The large collection of sketches, letters, and autographed scores by Erik Satie which is on exhibition this week in the First Balcony gallery was brought from France last summer by Darius Milhaud, the pupil and friend of the composer. M. Milhaud has courteously sent the collection for the present ex-



SATIE, *from the drawing of Picasso*

hibition from California, where he is a member of the musical faculty at Mills College in Oakland.

M. Milhaud writes this interesting information about the collection:

"After the death of Erik Satie, I met his brother, Conrad Satie, who held his memory in great respect, although they had long ceased to see each other. Conrad Satie charged me with the task of classifying the manuscripts and of editing the unpublished ones, for Satie kept everything: not only the letters which he received, but the rough drafts of those which he sent, all his musical sketches, all his assignments at the



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Schola Cantorum: his entire work was brought to me by Conrad Satie. We found, besides the *Préludes,* the *Danses Gothiques* and the *Messe des Pauvres,* two scores that Satie thought he had lost: *Geneviève de Brabant,* which Roger Désormière orchestrated for a marionette show, and *Jack-in-the-Box,* which I orchestrated at the request of Diaghilev. Through my efforts all these works were published immediately.

"In these troubled times, I did not want to keep these invaluable documents. The *Bibliothèque Nationale* at Paris wanted to possess a great number of the manuscripts, letters, articles, and lectures of Satie. They were also going to arrange an exhibit at the Library of the Conservatoire.

"Therefore, I made with Conrad Satie a choice of the manuscripts, which I myself brought to M. Julien Cain, Director of the *Bibliothèque Nationale.* I kept an important group containing manuscripts which I had acquired during the lifetime of Satie: those of the works which I had orchestrated and published after his death; notebooks containing songs for the music hall, which I intended to study more closely; counterpoint exercises which I wished to keep as examples for my own students. I have also a series of sketches, of personal letters, of photographs.

"In May, 1940, when I left Paris after the first performance of my opera, *Médée,* created two days after the beginning of that offensive which was to prove so fatal to my country, I took with me all these treasures. They have been exhibited in Mills College, where I am teaching composition now. Now that the Boston Symphony has organized an exhibition of these manuscripts, I hope that American musicians will come to see this exhibit, which is unique in the world, and will thus render homage to a great French musician, to this stubbornly honest man, to this wonderful friend."

* * *

EXHIBIT

Continuing for the concerts of this week is an exhibit of paintings by

twenty-three New England artists, to be seen in the First Balcony gallery.

Ture Bengtz, of the faculty of the School of the Museum of Fine Arts in Boston, was born in Finland.

Jay Hall Connaway, a native of Indiana, now resides at Monhegan Island, Maine.

Willard W. Cummings, born in Oldtown, Maine, and now a resident of Skowhegan, studied at the Yale School of Fine Arts.

Peter Paul Dubaniewicz is a member of the faculty of the School of the Museum of Fine Arts in Boston.

Gertrude Fiske, a native of Boston, studied at the Museum School and under Charles H. Woodbury. She resides in Weston.

Susumu Hirota is a well-known member of the Rockport art colony.

Charles Kaeselau, born in Stockholm, studied at the Chicago Art Museum. He is now a resident of Provincetown.

Aimee Lamb resides in Milton.

George Marinko, born in Derby, Connecticut, studied at the Yale School of Fine Arts.

Philip C. Malicoat, born in Indiana, is now a resident of Provincetown.

Herbert Meyer lives in Dorset, Vermont.

Patrick Morgan is a member of the faculty at Andover Academy.

Charles Hovey Pepper resides in Brookline and maintains a studio in Boston.

Ruth Perry is a Boston artist.

Carl Pickhardt lives in West Newton.

Harold Rotenberg, a member of the faculty of the School of the Museum of Fine Arts in Boston, has studios in Boston and Rockport.

Elizabeth Saltonstall, who studied at the Museum School, is from Chestnut Hill.

Paul Sample, who was born in Louisville, Kentucky, is now a resident of Hanover, New Hampshire, and has a summer studio in Orleans, Vermont.

Florence L. Spalding is a Boston artist.

Polly Thayer studied at the Museum School, under Philip Hale, and now lives in Boston.

Yvonne Twining is a resident of Boston.

Karl Zerbe is Director of the School of the Museum of Fine Arts in Boston.

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SATURDAY EVENING, MAY 3, *at* 8:15 *o'clock*

CORELLI.....Sarabande, Gigue, and Badinerie
(Arranged for String Orchestra by Ettore Pinelli)

SATIE.....Two "Gymnopédies"
(Orchestrated by Debussy)

DEBUSSY......"La Mer," Trois Esquisses Symphoniques

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

This programme will end about 4:15 on Friday Afternoon, 10:00 o'clock on Saturday Evening

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SUITE (*SARABANDE – GIGUE – BADINERIE*)

By ARCANGELO CORELLI

Born at Fusignano, near Imola, Italy, February 17 (?), 1653; died at Rome, January 8, 1713

(Arranged for String Orchestra by ETTORE PINELLI)

Corelli wrote five sets of sonatas, each containing twelve numbers, and as a sixth opus a set of *concerti grossi*. His Opus 5, consisting of twelve sonatas for violin, with *basso continuo* (*"Suonate a Violono e Violone o Cembalo"*) were published at Rome in 1700. Corelli's famous violin piece, *"La Folia,"* in itself an arrangement of a traditional air, is in the last sonata of this series. Ettore Pinelli (1843–1915) has chosen three movements from these sonatas for the present suite.

It has been performed at the Friday-Saturday concerts of this orchestra January 23–24, 1931 (E. F. Arbos conductor) and November 6, 1931.

CORELLI was a personage of widespread fame in his day. The particulars of his career are largely fabulous. Little is known of his early life. Various anecdotes about him have been handed down, each always quoted with an appendage of doubt as to its authenticity. Certain it is that he was the prime spirit in the development of music by bowed instruments when instrumental music found its first full flowering in seventeenth-century Italy. If his was not a profoundly

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FOR THE FLAG AND AMERICA	*Charles Dennée*
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original talent, he gave a great impetus to the art of violin playing by his example as virtuoso, to solo and concerted music by his compositions, published and widely circulated in his time.

Of his earlier years little is known, save that he studied violin with Giovanni Benvenuti at Bologna, composition with Matteo Simonelli at Rome. He became a player in the Capranica Theatre Orchestra in Rome as a youth of eighteen. It is said that in the ensuing years he exhibited his skill before the Elector of Bavaria at Munich, the Elector George at Hanover; the tale is told that when he visited Paris the jealous Lulli stirred up so much talk against him that he was obliged to leave (this was denied by Fétis). In 1682 he settled at Rome, and as first musician to the Cardinal Ottoboni became forthwith the shining light of musical culture in that capital. A celebrity who held a similar position at the court of Naples was the elder Scarlatti. Dr. Burney relates an anecdote which he learned from "a very particular and intelligent friend," who had it from Geminiani, who many years before had been Corelli's pupil. Burney's roundabout information is to the effect that Corelli, visiting the Neapolitan court, made a glaring error in performance in which Alessandro Scarlatti had to set him straight. That, in the midst of a performance of one of his last adagios, "the king, being tired, quitted the room to the great mortification of Corelli." Returning to Rome, he found his fame somewhat supplanted by an upstart musician by the name of Valentini, and was thrown into "such a state of melancholy and chagrin as was thought," said Geminiani, "to have hastened his death." Dying a wealthy man, Corelli made the grand gesture of bequeathing his entire fortune, which has been variously named as the equivalent of thirty thousand dollars, and three hundred thousand dollars, together with a fine collection of paintings, to his patron. The Cardinal saw his Christian duty, and handed the "saint-seducing gold" to Corelli's poor relatives. The pictures his conscience permitted him to retain.

Corelli has been described as "modest, amiable, simple in his ways of life, almost shabbily dressed, always going on foot instead of taking a carriage." But there is no lack of extravagant praise from his contemporaries. One of his countrymen called him *"Il virtuosissimo di violino e vero Orfeo di nostri tempi,"* and George Mattheson, in Germany, named him "the prince of all musicians." His pupil, Geminiani, issued a more considered judgment. "His merit was not depth of learning like that of Alessandro Scarlatti, nor great fancy or rich invention in melody or harmony, but a nice ear and most delicate taste which led him to select the most pleasing harmonies and melodies, and to construct the parts so as to produce the most delightful effect upon the ear."

Dr. Burney, writing his "History of Music" almost a century after

Corelli's time, praised the Italian master as the one who "rendered respectable" the violin, tenor and violoncello, "and fixed their use and reputation, in all probability, as long as the present system of Music shall continue to delight the ears of mankind. Indeed, this most excellent master had the happiness of enjoying part of his fame during mortality; for scarce a contemporary musical writer, historian, or poet, neglected to celebrate his genius and talents; and his productions have contributed longer to charm the lovers of Music by the mere powers of the bow, without the assistance of the human voice, than those of any composer that has yet existed. Haydn, indeed, with more varied abilities, and a much more creative genius, when instruments of all kinds are better understood, has captivated the musical world in, perhaps, a still higher degree; but whether the duration of his favour will be equal to that of Corelli, who reigned supreme in all concerts, and excited undiminished rapture full half a century, must be left to the determination of time, and the encreased rage of depraved appetites for novelty."

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By Erik Satie

Born at Honfleur, France, May 17, 1866; died at Arcueil, near Paris, July 1, 1925

Satie composed his three *"Gymnopédies"* in 1888. Debussy orchestrated the first and last of them (but reversed their order). The first (Satie's third), *lente et grave,* is scored for two flutes, oboe, four horns, and strings. The second (Satie's first), *lente et douloureuse,* adds a cymbal (struck with a drum stick) and two harps.

Georges Longy, conducting the Orchestral Club in Jordan Hall, Boston, gave the first American performance of the orchestral version, January 4, 1905. The Boston Symphony Orchestra performed the *"Gymnopédies"* November 13, 1925. They were repeated in the last concerts of that season, and again performed November 13, 1936.

At the age of twenty-two Erik Satie was an obscure musician with indolent ways, who had an alert ear for musical currents but had as yet allied himself with none. It was then that he wrote pieces for the pianoforte, dances "slow, grave, processional in tone, suavely and serenely classical in spirit," and named them *"Gymnopédies,"* after a ritual of ancient Sparta.

Philip Hale has described the Greek source of the *"Gymnopédies"*: "The Gymnopædia, the festival of 'naked youths,' was celebrated

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annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto. The statues of these deities stood in the 'choros' of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæans of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spartans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmed movements, similar to the exercises of the palæstra and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers."

Satie inherited from his Scotch mother the two un-Latin middle names, Alfred Leslie. Philip Hale wrote in his monograph on the French composer: "An old lady of Scotch descent named Hanton, living in London, had a daughter, who, a rather romantic person, happened to visit Honfleur. She met the elder Satie, loved him, and married him. She wished to show Scotland to her husband. The child, Erik, was 'formed under the influence of joy and audacity, of sea mists, and of penetrating bag-pipe melodies.' The boy, when he was eight years old, learned music from an organist of St. Catherine, a church on the Honfleur coast. At the age of eleven, he entered the Paris Conservatory and studied under Guiraud and Mathias. The latter, finding him indolent, advised him to study the violin, for it would be of more use to him. Erik attended a composition class as a listener. He was more interested in plain song, mediæval religious polyphony known to him at Honfleur. He had already written much, when feeling his technique insufficient, he went, over forty years old, to the Schola Cantorum for the rigid discipline of fugue and counterpoint under Albert Roussel.

"At the Paris Conservatory his classmates in the pianoforte class were Dukas, Chevillard, Philipp. It was about 1890 at the *Auberge du Clou,* Avenue Trudaine, where he played the pianoforte, that he became intimate with Debussy, curious about new sonorities, already the author of 'The Blessed Damozel' and of *'Cinq Poèmes.'* 'It is not devoid of truth if one believes that the conversation of these two young men, diversely devoted to music, and Satie's emancipatory studies in the question of tonality, contributed in some measure to the æsthetic of *'Pelléas et Mélisande'* (Jean-Aubry).

"Satie was poor and unknown for many years, but he had one consolation: he was a humoristic ironist. Perhaps he was sincere when he called himself a Symbolist. He fell in with that strange person, the Sâr Péladan, and composed music for his *'Le Fils des Etoiles,'* also *'Sonneries de la Rose Crois.'* The Sâr praised him, classing him with Wagner and Grieg, as the only true composers. For the Sâr's novel *'La Panthée,'* Satie wrote a 'theme.' There is the *'Prélude de la Porte heroïque du Ciel.'*

"He gave singular titles to early compositions: *'Véritables préludes*

flasques (pour un chien)'; 'Trois Morceaux en forme de poire'; 'En habit de cheval'; 'The Dreamy Fish'; 'Airs to make one run'; 'Things seen right and left' (piano and violin). He told pianists that they must play a piece 'on yellow velvet, dry as a cuckoo, light as an egg'; or 'in the most profound silence,' 'with hands in the pockets,' 'like a nightingale with the toothache.' He would write a programme: 'This is the chase of the lobster; the hunters descend to the bottom of the water; they run. The sound of a horn is heard at the bottom of the sea. The lobster is tracked. The lobster weeps.' He wrote for other compositions: 'Those who will not understand are begged to keep the most respectful silence and to show an attitude of complete submission and complete inferiority.' Poseur, buffoon? It was admitted that at least he had originality. In his latter years, when he said it was necessary to be serious in life, he added, 'Debussy and Ravel have done me the honor to say that they found certain things in my music — perhaps — it hardly matters — if I have failed it is because I have been a dreamer, and dreamers are at a disadvantage — they are too rare.'

"He knew his hour of glory when his *'Socrate,'* a symbolical drama for voices and orchestra, text based on Plato's Dialogues (published in 1918), was produced. For a time he associated with the 'Six,' but he formed another group composed of Henri Cliquet, Roger Désormière, Henri Sauguet and Maxine Jacob, and presented them in a concert on June 14, 1923. Mr. Olin Downes described him as 'an amusing old man, a dilettante of the future, who wore a blue, shiny suit, a gleaming eyeglass, and misleading whiskerage, and ate his food in a mincing



and derisive manner.' Lonely at Arcueil, he read the novels of young Raymond Radiguet and the fairy tales of Hans Christian Andersen.

"Jean Cocteau admired him to the last. 'One of Satie's charms,' he wrote in 1918, 'is the little ground he offers for his deification. His titles authorize those who don't know their worth to laugh. Debussy is only a near-sighted ear, while Satie comes to us today young among the young, at last finding his place after twenty years of modest work.'

"Ravel did his best to obtain for Satie just recognition, but the public insisted on seeing him only a humorist. Henri Prunières, not at all unfriendly, wrote: 'He has been adopted as a totem by the younger French musicians, but only Poulenc and Auric have really shown signs of his influence. In *"Parade,"* and various orchestral works, Satie tries, as they do, to draw his inspiration from jazz and *café-chantant* music; but his last compositions in this style are very mediocre.' "

And finally a post-mortem paragraph on this intriguing and much-described eccentric (Roland-Manuel in *"Le Guide du Concert,"* May 1929):

"I admired him from the outset, and still admire him, because he was one of the very few human beings whom no magic can blind, and who immediately see in any new departure in art the latent weakness, the germ of decay whose presence admirers do not suspect, but which sooner or later will assert itself. Satie was against Wagner in 1885, against Debussy in 1908, against Ravel during the war, against the 'Six' just before his death. This is altogether admirable."



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By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). The most recent performances in this series were on October 13–14, 1939.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons*, three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Aprés-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to

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occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes. where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may

*This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

When it was first heard, *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that

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Debussy, "who was always obsessed by a constant desire to renew his art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

"Interminable arguments arose in 1905 on the subject of these symphonic sketches of *'La Mer';* for in texture they were more complex, denser, and more polyphonic than had been expected and, at the

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same time, more powerful and grandiose. And yet, they lacked the violence, the tense romantic feeling, which according to some people must inevitably animate a seascape, producing an atmosphere of agitation and upheaval. Today, after a lapse of a quarter of a century, the controversy may be reduced to two schools of opinion: one reproaching Debussy, more or less unconsciously, for not having repeated *'Pelléas'* or the *'Nocturnes';* the other congratulating him on the marvelous manner in which he had renewed his art. No one seems to have noticed that the new score was a development of the third *'Nocturne,'* the *'Sirènes,'* which is also a sea piece."

Pierre Lalo, writing for *Le Temps,* was disillusioned at Debussy's failure to repeat the forceful effect wrought by such simple means in the grotto scene of *"Pelléas."* He had the impression of "beholding not nature, but a reproduction of nature, marvelously subtle, ingenious and skilful, no doubt, but a reproduction for all that. . . . I neither hear, nor see, nor feel the sea."

Gaston Carraud (in *La Liberté*) found, in place of the subtle atmosphere and fresh and delicate sensibility which he had expected in Debussy, "a rich wealth of sound, interpreting this vision with accuracy and intensity. Its brilliance is less restrained, its scintillations are less mysterious."



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What this writer deplored in Debussy's new score, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

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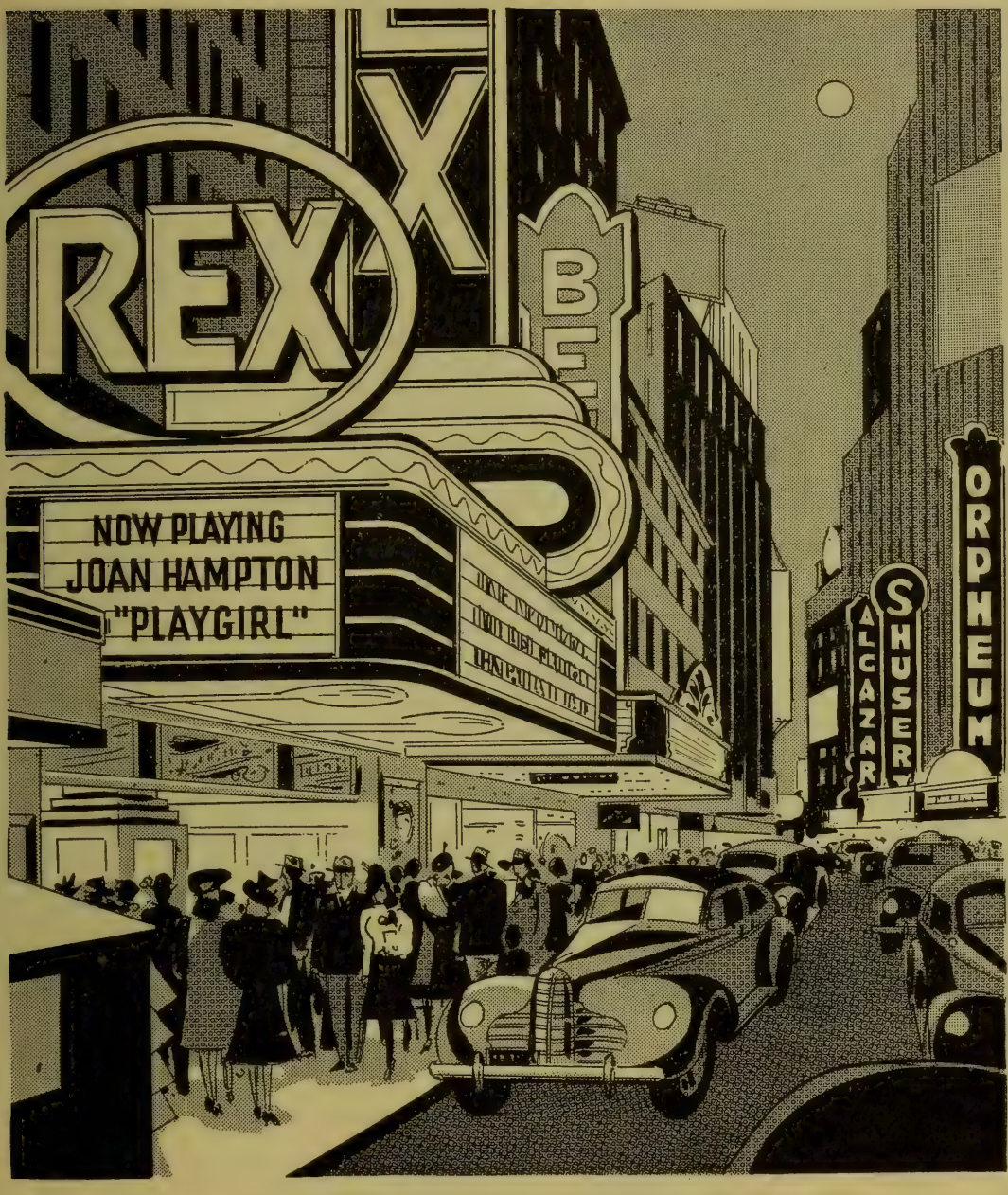
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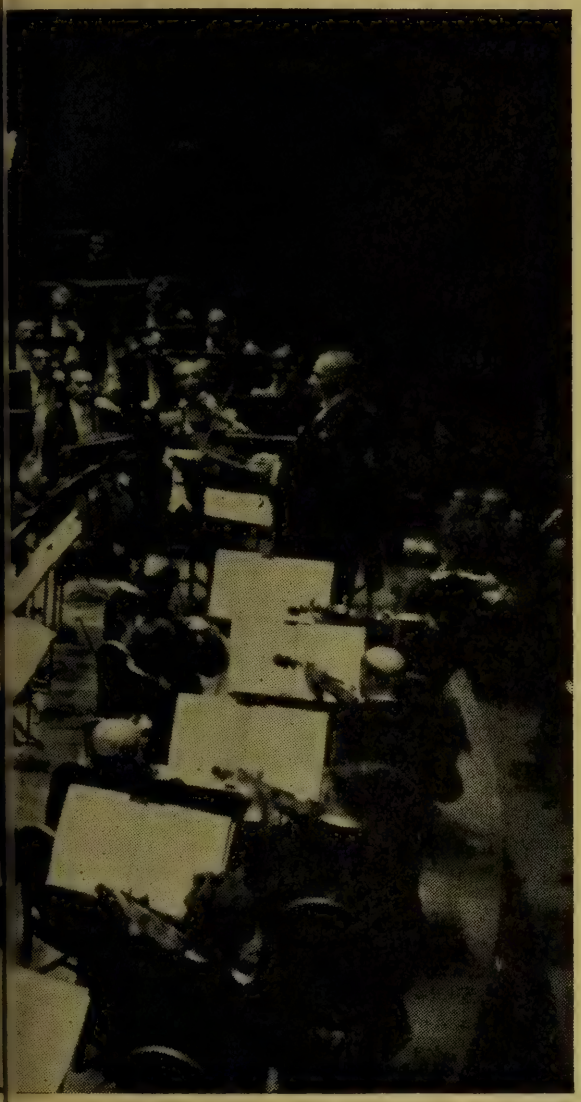
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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

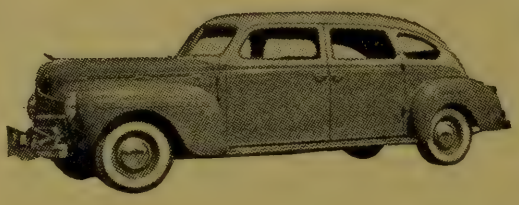
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881. The most recent performances in this series took place April 28–29, 1939.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

NOT until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.



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To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for

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years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig,

*British Broadcasting Corporation Orchestra programme notes.

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and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich

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Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

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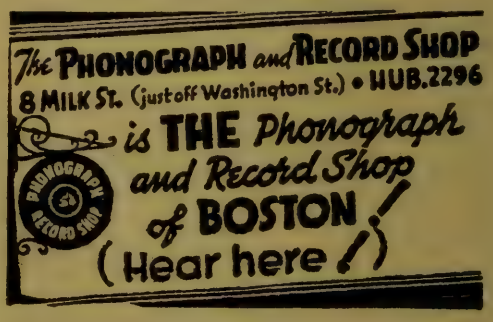
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Community Orchestra

By Virgil Thomson

(*New York Herald Tribune,* April 29, 1941)

Pioneer valley is a name employed locally to designate that portion of the Connecticut River valley that lies above Northampton and below the Vermont border.

Three years ago Pioneer Valley caught the symphony orchestra bug. An ambitious young violinist from Greenfield, the valley's metropolis, organized in the fall of 1939 a Young People's Symphony. This last season the Pioneer Valley Symphony Association has managed itself. Its year's budget was $2,500. All but $500 of this has been met by the sale of tickets.

The orchestra consists of 75 to 80 musicians. They rehearse in Greenfield, coming from considerable distances weekly for that purpose. Those for whom the trip would constitute a financial strain receive mileage. The personnel is drawn from all walks of life. The organizer and conductor, Mr. Harold Leslie, is a Greenfield boy, a graduate of the New England Conservatory and a pupil of Dr. Koussevitzky. Five public concerts have been given this season, three in Greenfield, one in Northfield and one in Brattleboro.

I heard the concert in Northfield last Saturday night. The programme was distinguished, the playing admirable. Mr. Leslie is obviously a conductor of talent and a musician of sound knowledge. He makes no show of temperament, but his conducting gestures are obeyed. He achieves correct orchestral balances and a nice homogeneity of tone. He read all the works with complete clarity and with real musical comprehension. Rarely have I heard an amateur orchestral concert so glowing with musical life. It was even played in tune. His orchestra, his audience and himself were all as clearly representative of the New England musical tradition as anything could be.

That tradition has always been a sound one. New England is the only region of the United States where music has been for a hundred and fifty years integrated and incorporated with the whole intellectual tradition, where music has been taught and practiced as a form of communication and not as a special activity. As a result, New England and a few communities farther west that are its cultural progeny have provided most of the backbone for whatever musical tradition we have that is transmissible as a part of our whole intellectual tradition ever since the founding of the Republic.

It is not accident that has given to the Boston Symphony its unique rôle in American musical life in the last forty years. It is not accident that enabled Dr. Archibald Davison and the Harvard Glee Club to reform choral style and repertory in the United States during the 1920's. It is not accident that Boston has turned out so many well schooled composers from Lowell Mason to Walter Piston. Nor is it quite by accident that the upper middle region of the Connecticut River Valley should go about following the national fad for symphonic exercise in such a sound and sensible manner as it has.

Whether the expansion of orchestral interest that has caused the founding of some 3,000 symphony orchestras in the United States during the depression decade will survive this new decade so inauspiciously inaugurated with wars and rumors of wars I could not prophesy. But I am quite certain that any community feeling an urge toward such exercise would do well to observe the results, artistic and social, achieved in two years by the Pioneer Valley Symphony Association. I grant you, of course, that few communities have such natural advantages to start with in the form of cultural and social unity plus complete access to the best in intellectual and musical tradition.

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ORCHESTRAL WORKS PERFORMED FOR THE FIRST TIME ANYWHERE

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HINDEMITH: Concerto for Violoncello and Orchestra.

*Shostakovitch's Fifth Symphony and Barber's "Essay for Orchestra" were repeated.

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BOSMANS:	Concertstück for Violin and Orchestra.
BRITTEN:	Variations for String Orchestra, on a Theme by Frank Bridge, Op. 10.
COPLAND:	"Quiet City," for Trumpet, English Horn and Strings.
GOOSSENS:	Symphony, Op. 58.
HANDEL:	"Fireworks Music."
HARRIS, ROY:	Folk-Song Symphony for Orchestra and Chorus.
MILHAUD:	"Le Cortège funèbre."
	"Fantaisie pastorale," for Piano and Orchestra.
	"Suite Provençale."
PISTON:	Concerto for Violin and Orchestra.
SHEPHERD:	Symphony No. 2 in D minor.
STRAVINSKY:	Symphony in C major.
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*First appearance at these concerts.

†Members of the Boston Symphony Orchestra.

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PROGRAMME

SEMPER FIDELIS, March Sousa
OVERTURE to "Orpheus in Hades" Offenbach
MINUET from "The Daughter of the Regiment" . . . Donizetti
DIE MEISTERSINGER, Excerpts from Act III Wagner

THE INCREDIBLE FLUTIST, Suite Piston
Introduction and Tango
Entrance of the Circus
Solo of the Flutist
Spanish Waltz
Polka Finale
TRIUMPHAL MARCH from "Peter and the Wolf" . . . Prokofieff
ROUMANIAN RHAPSODY, No. 1 Enesco

MUSIC OF THE SPHERES, Waltzes Josef Strauss
ANDALUCIA Lecuona-Gould
OXFORD STREET, March from "London Again" . . . Eric Coates

BALDWIN PIANO

REFRESHMENTS SMOKING

DARIUS MILHAUD conducted three numbers of his own (*"Le Cortège funèbre," "Fantaisie pastorale,"* and *"Suite Provençale"), December* 20–21. Sketch 393

IGOR STRAVINSKY: *January* 17–18 (Stravinsky: *"Le Baiser de la Fée";* Stravinsky: Symphony in C major; Tchaikovsky: Symphony No. 2

STANLEY CHAPPLE: *January* 24–25 (Elgar: Introduction and Allegro; Delius: *"Paris: A Night Piece";* Bax: Overture to a Picaresque Comedy; Brahms: Symphony No. 4). Sketch 585

EUGENE GOOSSENS: *April* 10, 12 (Mozart: Overture to "The Marriage of Figaro"; Goossens: Symphony). Sketch 986

†RICHARD BURGIN conducted the concerts of *January* 31–*February* 1, and *March* 21–22.

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PROGRAMMES OF THE MONDAY EVENING AND TUESDAY AFTERNOON SERIES BY THE BOSTON SYMPHONY ORCHESTRA, SEASON 1940–1941

Six pairs of symphony concerts were given in Symphony Hall on Monday evenings and Tuesday afternoons, Dr. SERGE KOUSSEVITZKY, *Conductor* (RICHARD BURGIN conducted the concerts of January 27–28):

1940. October 28–29. GLUCK, Overture to "Iphigenia in Aulis"; HAYDN, Symphony in G major, No. 88; VAUGHAN WILLIAMS, A London Symphony.

December 2–3. PROKOFIEFF, "Classical" Symphony, *Op.* 25; BRAHMS, Concerto for Violin and Orchestra in D, *Op.* 77 (Soloist: PAUL MAKOVSKY); SHOSTAKOVITCH, Symphony No. 5, *Op.* 47.

December 30–31. SIBELIUS, Symphony No. 6, *Op.* 104; BEETHOVEN, Overture to "Leonore" No. 3, *Op.* 72; RIMSKY-KORSAKOV, Symphonic Suite, "Scheherazade," *Op.* 35.

1941. January 27–28. BACH, Suite in B minor for Flute and Strings (Flute Solo: GEORGES LAURENT; Harpsichord: PUTNAM ALDRICH); MENDELSSOHN, Symphony in A major, No. 4, "Italian," *Op.* 90; RAVEL, "Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces; TCHAIKOVSKY, "Romeo and Juliet," Overture-Fantasia.

March 3–4. MOZART, *"Eine Kleine Nachtmusik,"* Serenade for String Orchestra (Koechel No. 525); BEREZOWSKY, Symphony No. 3, *Op.* 21; BERLIOZ, Fantastic Symphony, *Op.* 14A.

April 14–15. MOZART, Symphony in G minor (Koechel No. 550); PROKOFIEFF, "Lieutenant Kije," Orchestral Suite, *Op.* 60; SIBELIUS, Symphony No. 2 in D major, *Op.* 43.

CONCERTS IN OTHER CITIES

8 Concerts in Sanders Theatre, Harvard University, Cambridge, Mass., on Thursday evenings — October 17, November 14, December 19, January 16, February 6, February 27, March 20, May 1

5 Concerts in the Metropolitan Theatre, Providence, R.I., on Tuesday evenings — October 22, November 26 (Désiré Defauw conducting), January 21 (Stanley Chapple conducting), February 18, April 8.

10 Concerts in Carnegie Hall, New York, N.Y. (five evenings and five afternoons)— November 21–23, January 9–11, February 14–15, March 13–15, April 3–5.

5 Concerts in the Academy of Music, Brooklyn, N.Y., evenings — November 22, January 10, February 13, March 14, April 4.

Western Tour, December 9–15 inclusive: Concerts in Rochester, N.Y.; Buffalo, N.Y., Ann Arbor, Mich. (University of Michigan); Toledo, Ohio; Cleveland, Ohio; Pittsburgh, Pa. (2).

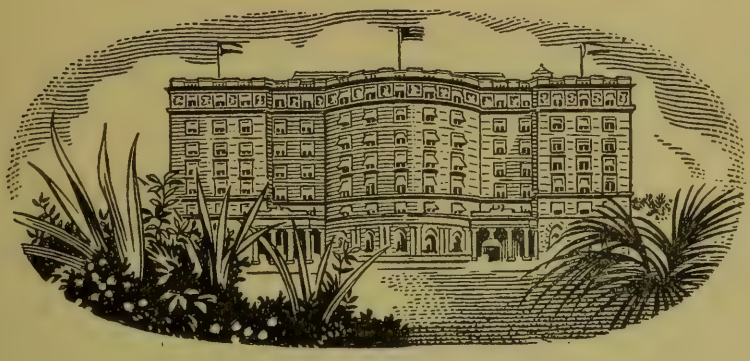
Miscellaneous Concerts: November 19 and January 7, Hartford, Conn.; November 20 and March 12, New Haven, Conn. (Yale University); January 8, New London (Connecticut College); February 11, Newark, N.J.; February 12, Philadelphia, Pa.; March 11, Northampton, Mass. (Smith College); March 25, Worcester, Mass.; April 2, New Brunswick, N.J. (Rutgers University).

PENSION FUND CONCERTS (89th, 90th)

June 23, 1940. A Pop Concert.

April 27, 1941. BACH, Organ Prelude and Fugue in C major (Transcribed by Koussevitzky); BEETHOVEN, Missa Solemnis (HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor; Soloists: ROSE DIRMAN, Soprano; JOHN PRIEBE, Tenor; HERTHA GLAZ, Contralto; JULIUS HUEHN, Bass).

April 22, 1941. A Concert for the American College of Physicians in Symphony Hall (SERGE KOUSSEVITZKY, Conductor).



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Berkshire Symphonic Festival

Next summer at Tanglewood, the beautiful estate of the Boston Symphony Orchestra between Stockbridge and Lenox in the Berkshire Hills of Massachusetts, the annual Berkshire Symphonic Festival will again be given. The Boston Symphony Orchestra in full number, under the leadership of Serge Koussevitzky, will present nine concerts through three weeks (July 31–August 17) with concerts on the Thursday evening, Saturday evening, and Sunday afternoon of each week. (The three weeks of the Festival will coincide with the last half of the six-week term of the Berkshire Music Center at Tanglewood.)

The repertory of the Festival will be as follows:

FIRST WEEK

HANDEL — Organ Concerto in D minor
BEETHOVEN — Symphony No. 3, "Eroica"
SCHUBERT — Symphony in B minor, "Unfinished"
MENDELSSOHN — "Italian" Symphony
BRAHMS — Symphony No. 4, in E minor
SHOSTAKOVITCH — Symphony No. 5
BEETHOVEN — Overture to "Leonore" No. 3
DEBUSSY — Three Nocturnes
(Clouds" — "Festivals" — "Sirens")
VILLA LOBOS — Choros No. 10
COPLAND — "Quiet City"
HINDEMITH — Concerto for Violoncello
Soloist: GREGOR PIATIGORSKY

SECOND WEEK

MOZART — Requiem; Symphony in C major; Symphony in A major
(In commemoration of the 150th anniversary of Mozart's death)
BEETHOVEN — Symphony No. 5 in C minor
BERLIOZ — "Fantastic" Symphony
HANSON — Symphony No. 2, "Romantic"
BRAHMS — Piano Concerto No. 2, in B-flat
Soloist: LEONARD SHURE
DEBUSSY — "La Mer"

THIRD WEEK

BEETHOVEN — "Missa Solemnis"
TCHAIKOVSKY — Symphony No. 5, in E minor
SIBELIUS — Symphony No. 6
VAUGHAN WILLIAMS — "A London Symphony"
WAGNER — Prelude and Love-Death, "Tristan and Isolde"; Prelude to "Die Meistersinger"
STRAUSS — "Death and Transfiguration"
BARBER — Violin Concerto
Soloist: RUTH POSSELT

Subscription blanks will be sent on application to the Berkshire Symphonic Festival, Inc., Stockbridge, Massachusetts (Telephone Stockbridge 400), or at the Box Office, Symphony Hall

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The seventh annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on November 5, 1940, at four o'clock in the afternoon. Mr. Reginald C. Foster, Chairman, presided.

After a musical programme of Gluck's Overture to "Iphigenia in Aulis," Bach's Concerto for two violins (soloists Ruth Posselt and Richard Burgin) and the Finale from Haydn's Symphony in G major, No. 88, the Trustees received the members of the Association at tea. There was a special exhibit of Chinese Costumes of the eighteenth and nineteenth centuries arranged through the courtesy of the Boston Museum of Fine Arts.

BERKSHIRE SYMPHONIC FESTIVAL

The Berkshire Symphonic Festival for the year 1940 consisted of 9 concerts by the Boston Symphony Orchestra, Serge Koussevitzky, Conductor. The concerts were given in the Shed at Tanglewood. The programmes were as follows:

Thursday evening, August 1: BEETHOVEN, Symphony No. 1 in C major, *Op.* 21; SCHUMANN, Symphony No. 1 in B-flat, *Op.* 38; SIBELIUS, Symphony No. 1 in E minor, *Op.* 39.

Saturday evening, August 3: BERLIOZ, Overture to "Benvenuto Cellini"; STRAUSS, "Don Quixote," *Op.* 35; HARRIS, Symphony No. 3; DEBUSSY, "Prélude à l'Après-Midi d'un Faune"; RAVEL, "Daphnis et Chloé" (Second Suite).

Sunday afternoon, August 4: MOZART, Symphony in E-flat, No. 39 (K. 543); STRAVINSKY, Capriccio for Orchestra with Piano Solo (Soloist: JESUS MARIA SANROMA); BRAHMS, Symphony No. 2 in D major, *Op.* 73.

Thursday evening, August 8; BEETHOVEN, Overture to Goethe's "Egmont," *Op.* 84; Concerto for Violin in D, *Op.* 61 (Soloist: ALBERT SPALDING); TCHAIKOVSKY, Symphony No. 4 in F minor, *Op.* 36.

Saturday evening, August 10: BEETHOVEN, Symphony No. 6 in F major, *Op.* 68, "Pastoral"; TCHAIKOVSKY, Symphony No. 6 in B minor, "Pathétique," *Op.* 74.

Sunday afternoon, August 11: BEETHOVEN, Overture, "Coriolanus," *Op.* 62; Symphony No. 4 in B-flat major, *Op.* 60; TCHAIKOVSKY, Symphony No. 5 in E minor, *Op.* 64.

Thursday evening, August 15: BACH, Mass in B Minor (BERKSHIRE FESTIVAL CHORUS, G. WALLACE WOODWORTH, Conductor: Soloists: ELISABETH SCHUMANN, Soprano; WILLIAM HAIN, Tenor; VIOLA SILVA, Mezzo-Soprano; ALEXANDER KIPNIS, Bass).

Saturday evening, August 17: PROKOFIEFF, "Classical" Symphony, *Op.* 25; HINDEMITH, Symphony, "Mathis der Maler" ("Matthias the Painter"); MOZART, Concert Aria, "Bella mia fiamma, addio"; BEETHOVEN, "Adelaide" (Soloist, DOROTHY MAYNOR); FAURE, "Pelléas et Mélisande," Suite from the Stage Music to Maeterlinck's Tragedy, *Op.* 80; BACH, Passacaglia for Organ in C minor.

Sunday afternoon, August 18: HAYDN, Symphony in G major, No. 88; SIBELIUS, Symphony No. 7 (in one movement) *Op.* 105; BRAHMS, Symphony No. 1 in C minor, *Op.* 68.

POP CONCERTS

The fifty-fifth season of Pop Concerts, Orchestra of Symphony players, ARTHUR FIEDLER, Conductor, was given in Symphony Hall, May 8–June 29, 1940, with performances each night (excepting Sundays, June 2, June 9, and June 16).

ESPLANADE CONCERTS

The twelfth consecutive season of the Esplanade Concerts by an orchestra of members of the Boston Symphony Orchestra, ARTHUR FIEDLER, Conductor, was given under the sponsorship of the Boston Symphony Orchestra. The season opened on July 2 with dedicatory exercises and a concert opening the newly completed Edward Hatch Memorial. Performances were given each night except Saturdays, weather permitting, through July 26. There were also three Wednesday morning concerts for children.

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YOUTH CONCERTS

Six Youth Concerts (October 23, November 6, December 18, January 15, February 5, March 19) were given in Symphony Hall under the sponsorship of the Boston Symphony Orchestra, by 70 members of the Orchestra, WHEELER BECKETT, Conductor. There were six Children's Concerts in Sanders Theatre, Cambridge.

THE BERKSHIRE MUSIC CENTER

The Berkshire Music Center, Serge Koussevitzky, Director, held its first session at Tanglewood, July 8–August 15, 1940. The Center consisted of an Institute for Advanced Study, with an orchestra and with classes in conducting, composition, and opera dramatics; and an Academy, with general sessions of singing, playing, lectures, and concerts, and with special classes in choral conducting and music in the schools. There were classes in English folk dancing. The chorus of the Center took part in the performance of Bach's Mass in B minor at the Berkshire Symphonic Festival. The Festival coinciding with the last three weeks of the school, the pupils were privileged to attend certain rehearsals and the nine Festival concerts.

The faculty included Serge Koussevitzky, thirty members of the Boston Symphony Orchestra, G. Wallace Woodworth, Aaron Copland, Paul Hindemith, Herbert Graf, Olin Downes, assistants and guest lecturers.

EXHIBITS
1940–41

	Main Gallery	*Small Gallery*
Oct. 11–12, 18–19, 25–26, 28–29	Historical Exhibit 60 years of Boston Symphony Orchestra	
Nov. 1–2, 8–9	Belmont Hill Artists	
Friends' Meeting	Chinese Ceremonial Robes	
Nov. 15–16	Anthony Thiemé	
Nov. 29–30, Dec. 2–3, 6–7	Eight Contemporary Artists Goodridge Corbino Perrett Wilkins Aiken Woodward Irving O'Hara	Kalevala Paintings by Willy Pogany
Dec. 20–21	Grace Collier — Flower Paintings	
Dec. 27–28, 30–31, Jan. 3–4	Water Colors by Charles Hopkinson	
Jan. 17–18, 24–25, 27–28	Water Colors by Forrest Orr Bookplates by Charles Capon	Nicaraguan Indian Paintings by David Sequeira
Jan. 31–Feb. 1, 7–8	Oils, Water Colors, and Glass by Charles Connick	
Feb. 21–22, 28–Mar. 1	New England Camera Clubs	Boston Elevated Railway Exhibit
Mar. 3–4, 7–8	Berkshire Photographs by Egon Water Colors by Amory Hooper	
Mar. 21–22, 28–29	Federal Art Project	Federal Art Project
Apr. 10–12, 14–15	101 American Prints	Musical Caricatures by Martha Powell Setchell
Apr. 14–15	Water Colors by Ludwig Mestler	
Apr. 22	Berkshire Photographs	
Apr. 25–26–27, May 2–3	New England Artists	
	Erik Satie Manuscripts	

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To Prospective Owners of Season Tickets

Your attention is called to the index on pages 1156–1172. This gives an idea of the range of the Boston Symphony concerts, the importance of a season's repertory in the world of musical performance, and the assisting artists who appear with the Orchestra.

The list of works performed at the Monday and Tuesday series will be found on page 1166.

For further information you are invited to inquire at the subscription office.

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IV. JOSEPH SZIGETI, *Violinist,* February 10
V. MARIAN ANDERSON, *Contralto,* March 17

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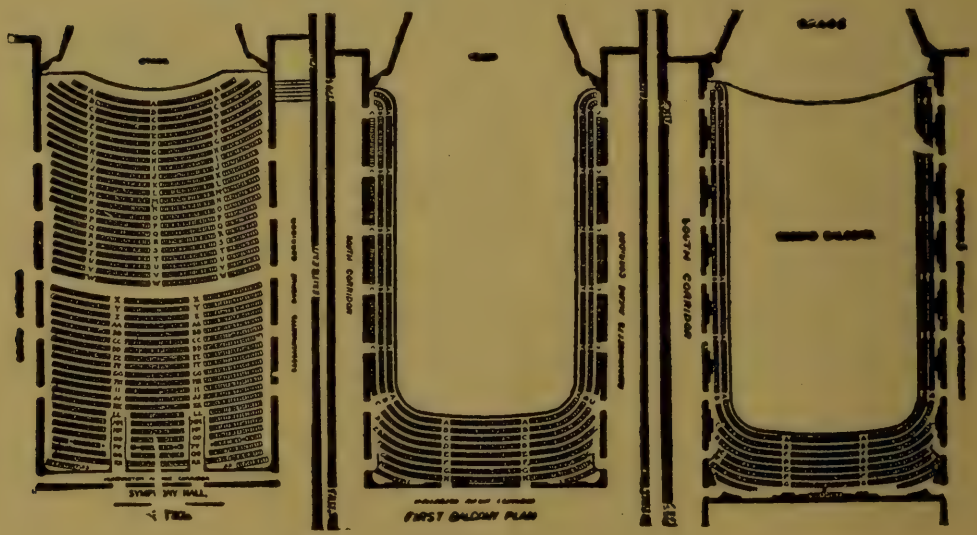
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Concerto in D major (Jascha Heifetz, Soloist).....Brahms
Concerto No. 2 (Jascha Heifetz, Soloist).....Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March.....Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2.....Ravel
Élégie (Violoncello solo: Jean Bedetti).....Fauré
"Enchanted Lake" Liadov
Fair Harvard Arr. by Koussevitzky
Frühlingsstimmen — Waltzes (Voices of Spring).....Strauss
Gymnopédie No. 1.....Erik Satie–Debussy
"Khovanstchina" Prelude.....Moussorgsky
La Valse.....Ravel
"La Mer" ("The Sea") Debussy
"Lieutenant Kije" Suite.....Prokofieff
Love for Three Oranges — Scherzo and March.....Prokofieff
Ma Mère L'Oye (Mother Goose).....Ravel
Missa Solemnis Beethoven
Passion According to Saint Matthew (Three Albums).....Bach
"Peter and the Wolf".....Prokofieff
Pictures at an Exhibition.....Moussorgsky-Ravel
Pohjola's Daughter.....Sibelius
"Romeo and Juliet," Overture-Fantasia.....Tchaikovsky
Rosamunde — Ballet Music Schubert
Salón México Copland
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses").....Sibelius
Symphony No. 1 in B-flat major ("Spring") Schumann
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 3 Harris
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in E minor Brahms
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 102 in B-flat major Haydn
Waltz (from String Serenade) Tchaikovsky
Wiener Blut — Waltzes (Vienna Blood) Strauss

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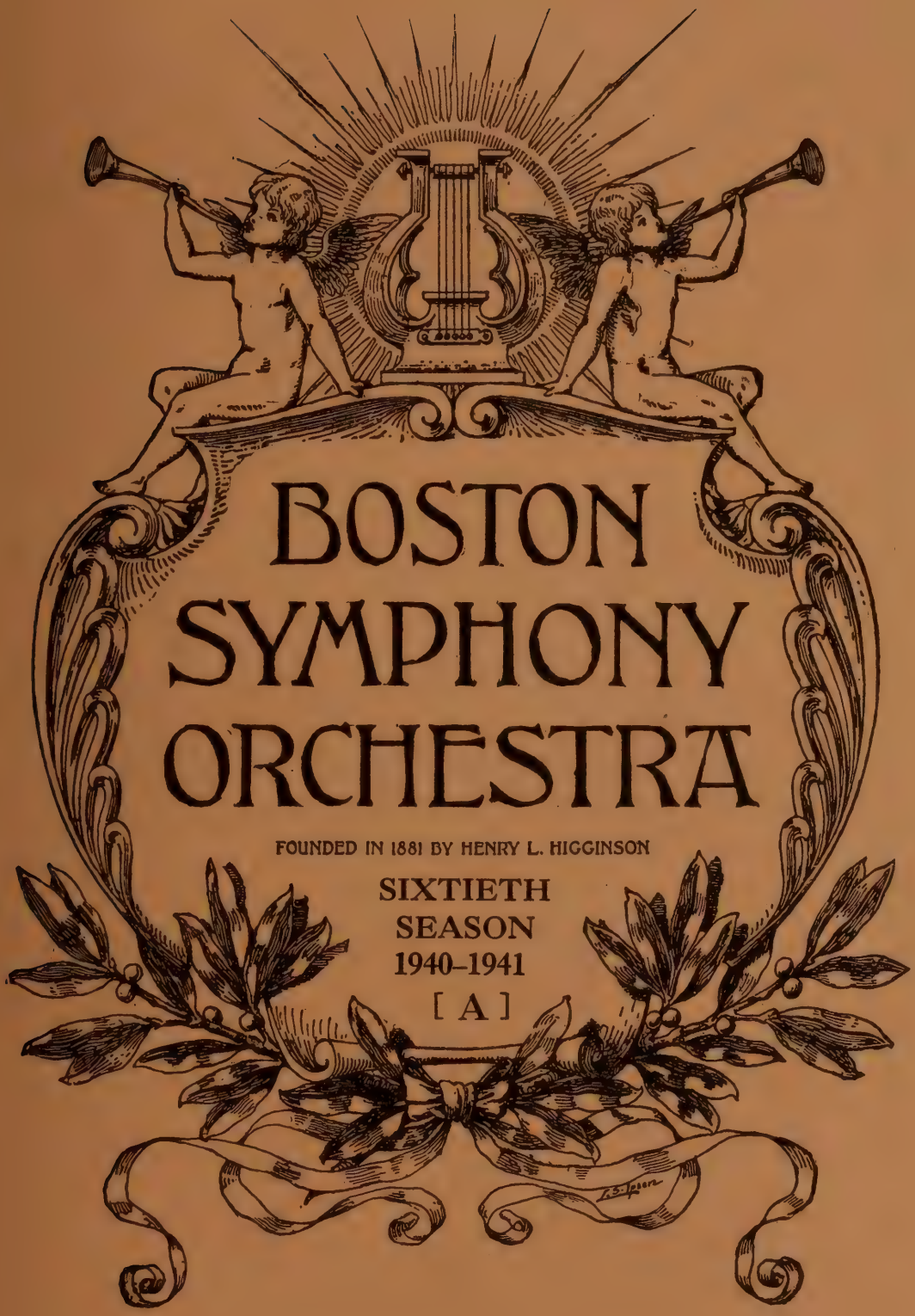
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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First Programme

MONDAY EVENING, October 28, *at* 8:15 *o'clock*

TUESDAY AFTERNOON, October 29, *at* 3 *o'clock*

Gluck.....Overture to "Iphigenia in Aulis"

Haydn Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

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Vaughan Williams A London Symphony

I. Lento; Allegro risoluto
II. Lento
III. Scherzo (Nocturne): Allegro vivace
IV. Andante con moto; Maestoso alla marcia
Allegro; Maestoso alla marcia
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OVERTURE TO *"IPHIGÉNIE EN AULIDE"*

By CHRISTOPH WILLIBALD GLUCK

Born July 2, 1714, at Weidenwang; died November 25, 1787, at Vienna

Gluck composed this *"tragédie opéra"* in the year 1769. The libretto was furnished by the Bailli du Roullet, who based it upon the *"Iphigénie"* of Jean Racine. The first performance of *"Iphigénie en Aulide"* took place at the *Opéra* in Paris, April 19, 1774.

The Overture, with the ending by Richard Wagner, was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra, October 18, 1940.

WHEN Charles Burney visited Vienna in the year 1769, he called upon the famous Gluck and was received in friendly fashion. "He was so good-humored," wrote Dr. Burney, "as to perform almost his whole opera *'Alceste,'* many admirable things in a still later opera of his called *'Paride ed Elena,'* and in a French opera, from Racine's *'Iphigénie,'* which he had just composed. His last, though he had not as yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end, with as much readiness as if he had a fair score before him."*

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When Dr. Burney wrote that his host had not "committed a note" of his new opera to paper, he was misinformed, or at least mistaken. Gluck had completed the score of his *"Iphigénie en Aulide,"* as appears in a letter from du Roullet, the librettist, to Dauvergne a month earlier. Gluck was indeed planning industriously for a descent upon Paris. In Vienna his efforts had not brought him full artistic satisfaction. He looked with interest towards France, where opera, though stilted and formal, at least made much of its dramatic subject and did not lose itself in the meaningless vocal ornamentation of the current Italian style. Gluck accordingly cultivated the acquaintance of du Roullet, then attaché of the French Embassy at the Court of Vienna, with the result that du Roullet wrote for him a book on *"Iphigénie,"* and when it was set to music called attention to the fact in a letter to Dauvergne, the Director of the *Académie Royale de Musique* in Paris. Gluck had already filled the ear of M. de Sevelinge, a receptive amateur, with his enthusiasm for the French style, and for Lully in particular, and M. de Sevelinge obediently carried messages of this hopeful enthusiasm back to Paris. Still another, and this time a winning card, was played by Gluck. He paid his respects to Marie Antoinette, and "Madame la Dauphine," who remembered him well as her music-master, at once threw her powerful influence in his favor.

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ANNUAL MEETING

To those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on November 5th at 4:00 P.M.

A special programme of music by the Orchestra under the direction of Dr. Koussevitzky will follow, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer, 6 Beacon Street, Boston, will constitute enrollment for the current season, without further formality, and an entrance card for the meeting will be forwarded promptly.

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Chairman, Friends of the
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There could have been but one outcome to this combination of inclination and strategy. As Alfred Einstein expresses it in his admirable biography of the composer: "Not only had Gluck become ripe for Paris, but Paris for Gluck." *"Iphigénie"* was ordered for production at the *Opéra* in Paris. Gluck supervised the production of the opera, not without difficulties through six months of rehearsals. The first performance came to pass on April 19, 1774, amid much excitement. Some were moved by Gluck's dramatic power, many were puzzled by his innovations. There was no doubt about the result and general verdict as Marie Antoinette, in her box, applauded with an emphasis as consequential as any royal decree. The Overture, although it led into the opening scene without interruption, was encored. At succeeding performances the opera took its place as a genuine success.

Since Gluck gave no end to his Overture (in itself a departure from tradition), endings have been supplied by others for concert usage. The one generally adopted is that of Richard Wagner made in 1854 for a performance in Zurich. Wagner at that time wrote a communication to the *Neue Zeitschrift für Musik* on the subject of this overture. He pointed out that the general custom of breaking into an *allegro* at the nineteenth bar where the strings have a striking passage

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in unison was a blind following of the tradition of operatic overtures, and was a violation of Gluck's evident dramatic intentions. Wagner took the pains of examining the original French edition of the score, and found that there was no new tempo indication at this point, the only tempo given being that of the opening *andante*. Wagner demonstrates that the grave opening measures are a preparation for Agememnon's touching appeal to Diana for the life of his daughter, which begins the opera. A glib and lively tempo in the Overture, according to Wagner, is a violation of this mood, and destroys the dignity and beauty of some fine passages. Instead of providing the Overture with a brilliant clap-trap ending, such as the one he specifically rejected and attributed (probably wrongly) to Mozart, Wagner closed the Overture with a reprise of the introductory measures varied slightly but treated respectfully and in good taste. The Overture thus ends *pianissimo* upon the theme of Agamemnon's apostrophe *"Diane, impitoyable."**

* When Wagner revived the opera at Dresden, he laid a refurbishing hand upon the entire score. It must be said that he took far more liberties than our more respectful epoch would allow. He cemented the arias and choruses with connecting passages of his own, justifying himself by using "Gluck's own themes." In the third act he introduced entirely new matter in the recitatives, brought in a new character, Artemis, and changed the ending. The revision was well received. "Our own judgment of today," says Alfred Einstein, "grown historically more sensitive, can no longer share this benevolence. What Wagner made of



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The connection between Gluck and Racine to be found in "Iphigenia in Aulis" is subtler and deeper than the letter of a text. Indeed, the libretto which Gluck set resembled Racine's drama only in that it kept the general scheme of dramatic unfolding and the happy denouement.* If Racine's text was not usable in that it did not fit the rather rigid requirements for arias, ensembles, division into acts, etc., of the opera form, Gluck no doubt felt this opera as coming indirectly from the pen of that illustrious poet of the Court of Louis XIV. Indeed, Racine was accepted as the very embodiment of the classical tradition. Stendahl wrote an essay of book length on *"Racine et Shakespeare,"* depicting the two poets as representative of the

'Iphigénie' is no longer Gluck. He produced an overpainting which obscures the true colors and contours to the point of falsifying the original intention. The height of violation occurs probably at Iphigenia's resolve to die, where the music is not far from the most luxuriant 'Lohengrin' romanticism."

* Euripides, in the ancient drama which was Racine's model, introduced Achilles as a mere pretext for the summoning of Iphigenia to Aulis. Racine depicted Achilles and Iphigenia as really in love, thus heightening the dramatic interest. Euripides had the Goddess Diana snatch Iphigenia from the altar of immolation, and transport her to Tauris. Racine ended his play with her final pardon by the gods at the critical moment, and her happy union at last with Achilles. Ernest Newman has turned ridicule upon this dénouement: "Nietzsche once asked scornfully how Parsifal came to be the father of Lohengrin. One might as well have asked Gluck how Iphigenia, the wife of Achilles, managed to get to Tauris as high priestess."

Gluck's later opera, *"Iphigénie en Tauride,"* the text by Guillard, based on the tragedy of La Touche, was produced in Paris in 1779.

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classical and romantic in letters. Richard Wagner used the same analogy in his "Opera and Drama," where he described the stage of his own time as the development of two tendencies: the "romance which found its greatest flowering in the plays of Shakespeare," and its "diametrical opposite," the *"Tragédie"* of Racine, where there is nothing more than "talk upon the scene, while the action is kept outside." Gluck found a sort of emotional release for the French tragedy by carrying it into opera. "Opera was thus the premature bloom of an unripe fruit, grown from an unnatural, artificial soil."* Unfortunately for Racine in these essays, their writers were too definitely upon the romantic side to give him a just accounting. They could not have been anything but impatient with his perfectly termed phrases, his rhymed couplets, his servility before king and period. French writers, before the romantic peak and after, have freely granted him his exalted position. Voltaire, placing him above Corneille, said: "He is complete in himself; there remains only to write below every page *'beau, pathétique, harmonieux, sublime.'"* Anatole France summed him up in this sentence: *"Une intelligence fine des passions,*

* Paul-Marie Masson, in a scholarly article on "Rameau and Wagner" in the *Musical Quarterly*, for October, 1939, points out that Rameau had already brought about many of the reforms attributed by Wagner to Gluck.



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un sens délicat et sûr de la vérité intellectuelle — voilà tout Racine."

"Racine,' he wrote, "knew the secret of external realization for his visions of beauty. As a poet he figures among the best of men, among those who charm human existence, lifting it to enchanted regions peopled with divine forms. The most beautiful images he has invoked will dwell for long to come in the hearts of men. We prefer to believe that they have not yet faded. We would say that they were immortal if the science of our century had not taught us that man makes nothing for eternity. We hold, perhaps, a quicker interest in the creations of the poet when, knowing that they are the finest in the world, we remember too that they are perishable."

Jean Giraudoux, writing a brochure on Racine,* praises him as the flower of a civilization, rather than as an individual genius. This Frenchman exalts the civilization "which rears the man of letters in a stately tranquillity, raising him above histrionics and confession, and making him responsible for an ultimately perfect acoustic. The virtue of a successful civilization is such that in place of the restricted means by which, in unfinished epochs, writers acquire experience — misfortunes, the observation of men, crises cardiac or conjugal — is substituted in those happier periods a congenital knowledge of great

* Translated by Mansell Jones, Gordon Fraser, 1938.

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* No anecdote shows more clearly than the following the subjection of Racine, the man of individual thoughts and feelings, to Racine, the court poet. He was once moved to write a paper on the miserable condition of the people of France as the result of the expenses of war. Madame de Maintenon, interceder for him at Versailles, was reading this paper when Louis surprised her. He looked at the contents with displeasure, and inquired who had written it. When he was told, he said coldly: "Does he think he knows everything, and because he is a great poet, does he expect to be a minister of State as well?" Racine had to absent himself from the royal presence for a long time, and was restored to favor only after an abject apology and the earnest intervention of Madame de Maintenon.

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SYMPHONY IN G MAJOR, No. 88

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in G major, labeled in the London Philharmonic Society catalogue as letter "V," and later numbered by

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Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, was the first of the second set of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

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"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He

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modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

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"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

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"A LONDON SYMPHONY"

By RALPH VAUGHAN WILLIAMS

Born at Down Ampney between Gloucestershire and Wiltshire, England, on October 12, 1872

Vaughan Williams composed "A London Symphony" in the years 1912 and 1913. The first performance of the original version was given at an F. B. Ellis concert in Queens Hall, London, March 27, 1914, Geoffrey Toye, conductor. The composer later revised his score, which required almost a full hour to perform, and the revision was first played under the direction of Adrian Boult. A second revision was made in 1920 when the score was published. The score under revision was considerably shortened, particularly in the Finale. The Symphony was performed under the direction of Albert Coates at a concert of the British Music Society in Queen's Hall, May 4, 1920. Mr. Coates also was the conductor who made the Symphony heard in America at a concert of the New York Symphony Society, December 30, 1920. The first performance by the Boston Symphony Orchestra took place February 18, 1921, Pierre Monteux conducting. The Symphony was repeated in the same season on April 15. There was a later performance April 27, 1923, and a performance under the direction of Richard Burgin, November 24, 1933. It was conducted by Dr. Koussevitzky at the opening concerts of the present season.

There was a third revision after the publication of the score with further condensations which appear in the small score subsequently published. This revision is being followed for the first time in Boston in the present performances.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, jingles, tam-tam, glockenspiel, two harps, and strings.

The score was published with a dedication "To the Memory of George Butterworth." George S. K. Butterworth, a composer of orchestral pieces and songs, was killed in action in France, August 5, 1916, at the age of thirty-six.

THE composer made this statement in the programme of the London performance of 1920:

"The title, 'A London Symphony,' may suggest to some hearers a descriptive piece, but this is not the intention of the composer. A better title would perhaps be, 'Symphony by a Londoner,' that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression; but it would be no help to the hearer to describe these in words. The music is intended to be self-impressive, and must stand or fall as 'absolute' music. Therefore, if listeners recognize suggestions of such things as the 'Westminster Chimes,' or the 'Lavender Cry' they are asked to consider these as accidents, not essentials of the music."

Mr. Vaughan Williams has been even more laconic about his other

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symphonies. The early "Sea" Symphony was an exception, because it contained its own descriptive text. But of bucolic episodes in the "Pastoral" Symphony he gave no hints whatever, and his latest is frankly "absolute." When Albert Coates introduced the London Symphony in New York he gave out in the printed bulletins of the Symphony Society a vivid word picture. The description has been generally quoted since, and taken as having emanated at least in some part from the composer. As spokesman, Mr. Coates had become decidedly specific. It was natural to assume some sort of an understanding "between friends."

One recalls controversies in Germany, protests of composers such as Mahler or Strauss, who were wary of sanctioning elaborate elucidations as official, and whose friends sometimes made known more than they were intended to. "Programmistic" composers have probably felt that word pictures can be a doubtful aid. If cleverly expressed, they have been known to exceed the function of guide, to draw public and critical attention from music to literature. When Vaughan Williams spoke of his score as "a symphony by a Londoner," he implied clearly enough that it was personal music, music simply of Vaughan Williams which somehow drew into its wake certain everyday sights and sounds. Guiding words could not probe its essential nature. The composer knew, probably, that Londoners would, to the extent of their sympathy with him as an artist, feel the music as he did. Those of other cities and nations would respond less surely to the external earmarks. Descriptions of London might be of help to them.

The explanation given out by Albert Coates was as follows:

First Movement

"The first movement opens at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery. London sleeps, and in the hushed stillness of early morning one hears 'Big Ben' (the Westminster chimes) solemnly strike the half-hour.

"Suddenly the scene changes (*Allegro*). One is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours — a steady stream of foot passengers hurrying, newspaper boys shouting, messengers whistling, and that most typical sight of London streets, the coster-monger (Coster 'Arry), resplendent in pearl buttons, and shouting some coster song refrain at the top of a raucous voice, returning from Covent Garden Market, seated on his vegetable barrow drawn by the inevitable little donkey.

"Then for a few moments one turns off the Strand into one of the quiet little streets that lead down to the river, and suddenly the noise ceases, shut off as though by magic. We are in that part of London known as the Adelphi, formerly the haunt of fashionable bucks and dandies about town, now merely old-fashioned houses

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and shabby old streets, haunted principally by beggars and ragged street urchins.

"We return to the Strand and are once again caught up by the bustle and life of London — gay, careless, noisy, with every now and then a touch of something fiercer, something inexorable, as though one felt for a moment the iron hand of the great city — yet, nevertheless, full of that mixture of good humor, animal spirits, and sentimentality that is so characteristic of London.

Second Movement

"In the second movement the composer paints us a picture of that region of London which lies between Holburn and the Euston Road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets, over which seems to brood an air of shabby gentility — a sad dignity of having seen better days. In the gathering gloom there is something ghost-like. A silence hangs over the neighborhood, broken only by the policeman on his beat.

"There is tragedy, too, in Bloomsbury, for among the many streets between Holburn and Euston there are alleys of acute poverty and worse.

"In front of a 'pub,' whose lights flare through the murky twilight, stands an old musician playing the fiddle. His tune is played in the orchestra by the viola. In the distance the 'lavender cry' is heard: 'Sweet lavender; who'll buy sweet lavender?' Up and down the street the cry goes, now nearer, now farther away.*

"The gloom deepens, and the movement ends with the old musician still playing his pathetic little tune.

Third Movement

"In this movement one must imagine one's self sitting late on a Saturday night on one of the benches of the Temple Embankment (that part of the Thames Embankment lying between the Houses of Parliament and Waterloo bridge). On one side of the river all is quiet, and in the silence one hears from a distance, coming from the other side of the river, all the noises of Saturday night in the slums. (The 'other' side, the south side of the River Thames, is a vast net-work of very poor quarters and slums.) On a Saturday night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce of all kinds; the streets and alleys are crowded with people. At street corners coster girls in large feather hats dance their beloved 'double-shuffle jig' to the accompaniment of a mouth organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest; then we hear a few bars on a hurdy-gurdy organ. All this softened by distance,

*"The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with 'sixty-two elegant cuts' and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London — the gipsy's cry, chairs, baskets, brooms, 'sung in exquisite intervals, plaintive, sustained, enduring,' and the cry and song of lavender. The other cries he said, are plenty, new, and horrible. One of the most hideous is 'All alive, O! Catch 'em alive!' "— P.H.

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melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.

"The music changes suddenly, and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes down, making Slumland and its noises seem remote. Again, for a few bars, we feel the Thames flowing through the night, and the picture fades into fog and silence.

Fourth Movement

"The last movement deals almost entirely with the crueler aspects of London, the London of the unemployed and unfortunate. After the opening bars we hear the 'Hunger March' — a ghostly march of those whom the city grinds and crushes, the great army of those who are cold and hungry and unable to get work.

"We hear again the noise and bustle of the streets (reminiscences of the first movement), but these now also take on the crueler aspect. There are sharp discords in the music. This is London as seen by the man who is 'out and under'; the man 'out of a job,' who watches the other man go whistling to his work; the man who is starving, watching the other man eat — and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering.

"The music ends abruptly, and in the short silence that follows, one again hears 'Big Ben,' chiming from Westminster tower.

"There follows the epilogue, in which we seem to feel the great deep soul of London — London as a whole, vast and unfathomable — and the symphony ends as it began, with the river — old Father Thames — flowing calm and silent, as he had flowed through the ages, the keeper of many secrets, shrouded in mystery."

English writers upon music have not been at a loss to find pictorial images in "A London Symphony." The reviewer of the first performance of the revised score pointed out in the *London Times* that Vaughan Williams is not the familiar type of composer who writes programme music, and withholds verbal pictures lest the hearer be distracted from the music as such. "On the contrary he tells us plainly what is the basis of his symphony, that conglomeration of people and things which we all know, rail at, hate, love and admire at once, and call London. When the symphony ended — the last note faded away, not into silence, but into the distant murmur of the traffic in Oxford Street. The music just receded again into the mass of common things from which it had sprung. In the course of the symphony everyone had recognized certain evidences of these, the jingle of a hansom cab in a quiet street, the cry of a lavender seller, the Westminster chimes — things which you cannot help hearing, but do not notice very much in London life. There is no use in pointing them out; they are only the accidents which we occasionally use as symbols of the life which occasions them. In the Symphony none of them has much to do with the main thread of the music, save perhaps that the chimes in the finale serve to cut the thread.

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"If Vaughan Williams does not tell us the details of his programme, therefore, it is not because he fears to tell us too much, but because we already know far more than he can tell us. We can all make up our own pictures if we want them, sometimes they leap to the inward eye unbidden. The simple, solemn sounds with which the finale opens gave us one which could not have been in the composer's mind when he wrote the Symphony before the war. It was the picture of Whitehall with a dark scaffolding enclosing an unfinished cenotaph and the figure of Nelson looking down from his pillar in the background. It came, no doubt, because at that moment, after the hectic bustle of the scherzo, the composer had paused for a moment to consider some big things which London rarely pauses for, but never quite forgets."

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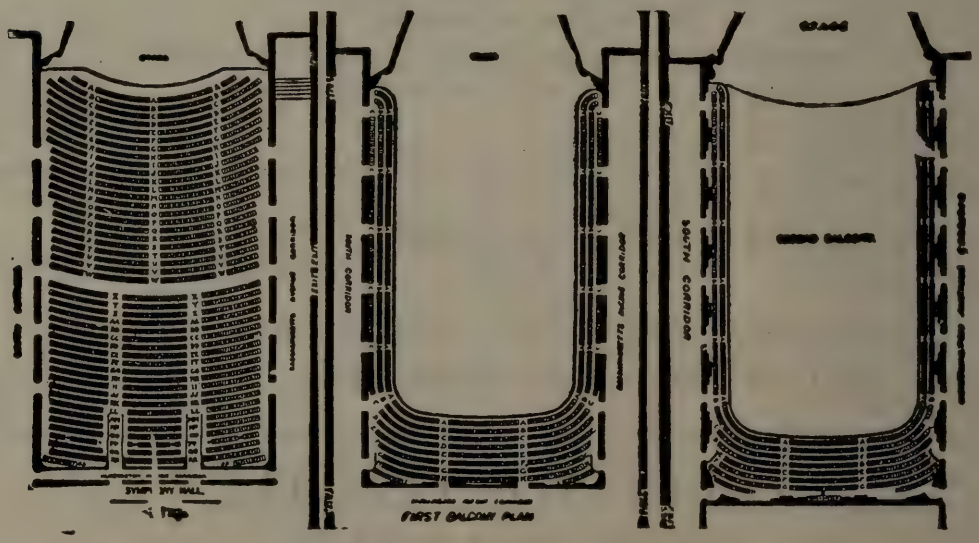
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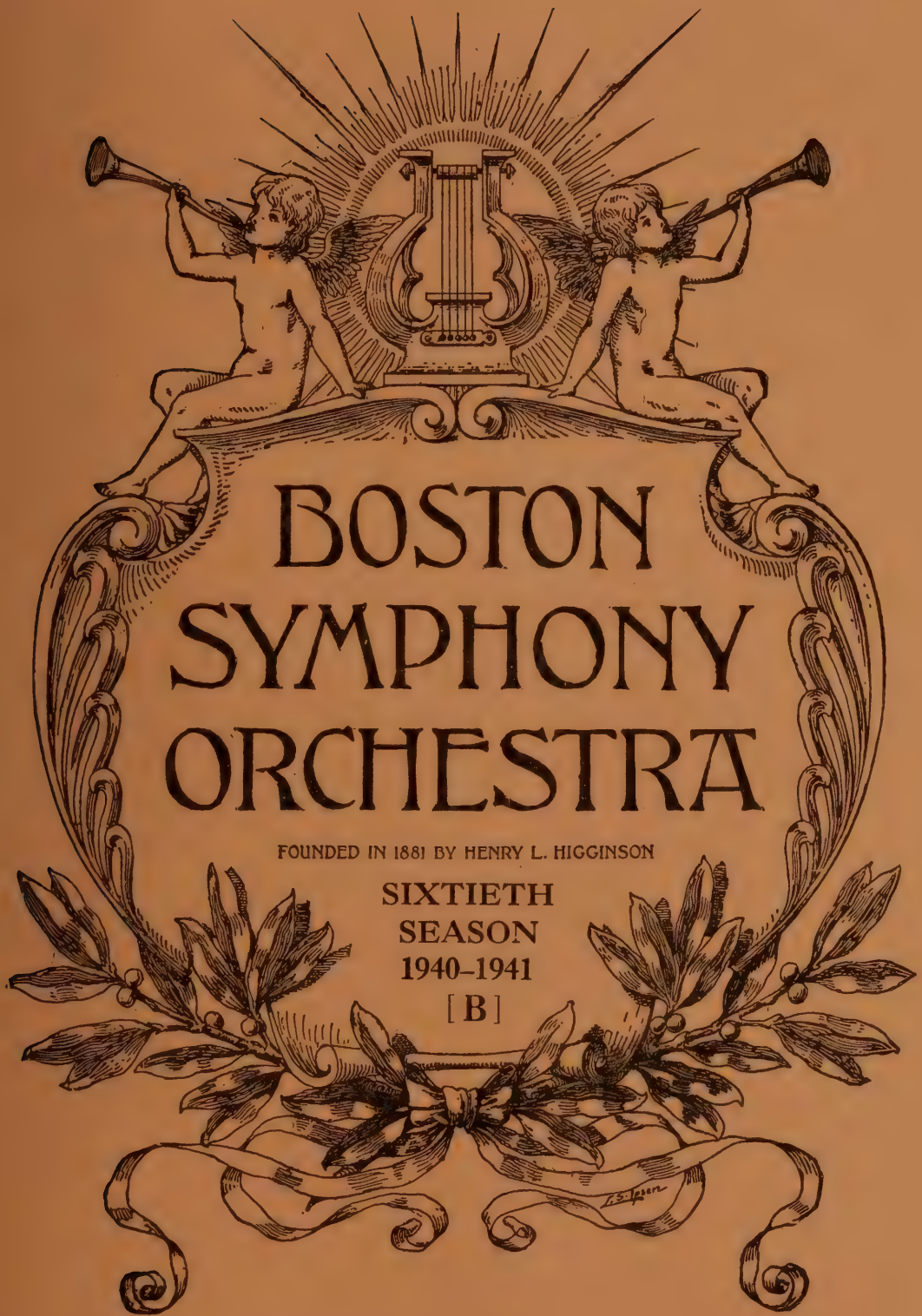
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SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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MONDAY EVENING, DECEMBER 2, *at* 8:15 *o'clock*

TUESDAY AFTERNOON, DECEMBER 3, *at* 3 *o'clock*

PROKOFIEFF.....“Classical” Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

BRAHMS.....Concerto for Violin and Orchestra in D, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916–17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.



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Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise – so much so that the four movements occupy no more than thirteen minutes – about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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CONCERTO IN D MAJOR FOR VIOLIN, *Op.* 77

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud MacCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931). Bronislaw Huberman performed it at a Tuesday afternoon concert, December 18, 1934; Jascha Heifetz (December 17, 1937).

*I*N THIS the Sixtieth Season of the Boston Symphony Orchestra, we wish to pay our tribute to Major Henry Lee Higginson, whose vision laid the foundation of the greatest Orchestra in the world today.

From a group of 60 players in 1881 the Orchestra has increased to 107 members; the season of 20 weeks with 20 concerts, to a season of 46 weeks with over 200 concerts; the total annual attendance from 83,000 to 750,000.

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This is a distinguished record of success which many of us have been privileged to share for virtually the full sixty years. In the beginning and for thirty-seven years, the heavy financial responsibility of the Orchestra was assumed by Major Higginson alone. With the incorporation of the Orchestra in 1918 ended the long chapter of the Orchestra as the creation of an individual and began the new emphasis on the Orchestra as an institution belonging to the public. It is through the Society of Friends that the public has assumed the responsibility of meeting the annual deficit formerly borne by Major Higginson. It is their contributions, large and small, that make possible the continuance of the Orchestra.

Let us seize upon this Sixtieth Season as an opportunity to increase the membership in the Society of Friends to a number truly representative of our city and of our appreciation of what the Orchestra has brought to us these many years. Cheques drawn to Boston Symphony Orchestra and mailed to the Treasurer at 6 Beacon Street, Boston, constitute enrollment without further formality and give to each of us a sense of ownership in this great Orchestra.

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LIKE Beethoven, Brahms tried his hand but once upon a violin concerto – like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest, argue, threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos – for its high musical content, and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

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hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra; but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say etymologists, derives from the Latin *"certare,"* to strive or wrestle.

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the Violin Concerto* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audi-

* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.



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ence." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general – the familiar and infinitely cherished "poetic" Brahms.

~

"This concerto for violin is now more than half a century old," writes Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable – unaged and unaging.

"The main theme of the first movement (*Allegro non troppo,* D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns.

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an energetic dotted figure, *marcato,* furnish the thematic material of the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is unforgettable.

"This feature is even more pronounced in the second movement (*Adagio,* F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces a second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

"The *Finale* (*Allegro giocoso, ma non troppo vivace,* D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage work, double-stopping, arpeggios. Also there is much spirited and fascinating music — music of rhythmical charm and gusto."

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PAUL MAKOVSKY

PAUL MAKOVSKY is an international artist; he was born in Sweden of Russian parents; he was musically educated in Paris; he had an active career in numerous European cities before he came to America.

First taught by his father, he became a prodigy of the violin. His parents took him to Paris where, at the age of eight, he made his public début at the Salle Gaveau. His teacher there was Ivan Galamian. Paris often heard Makovsky as a boy and as a fully matured artist. He made tours of European cities, giving recitals and appearing with orchestras with such conductors as Pierre Monteux, Dimitri Mitropoulos, Paul Paray, Alfred Cortot, Fretas Branco. He appeared at the broadcast concerts of the BBC in London for three successive years.

It was in January, 1940, that he came to America and made his début in New York.

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SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first

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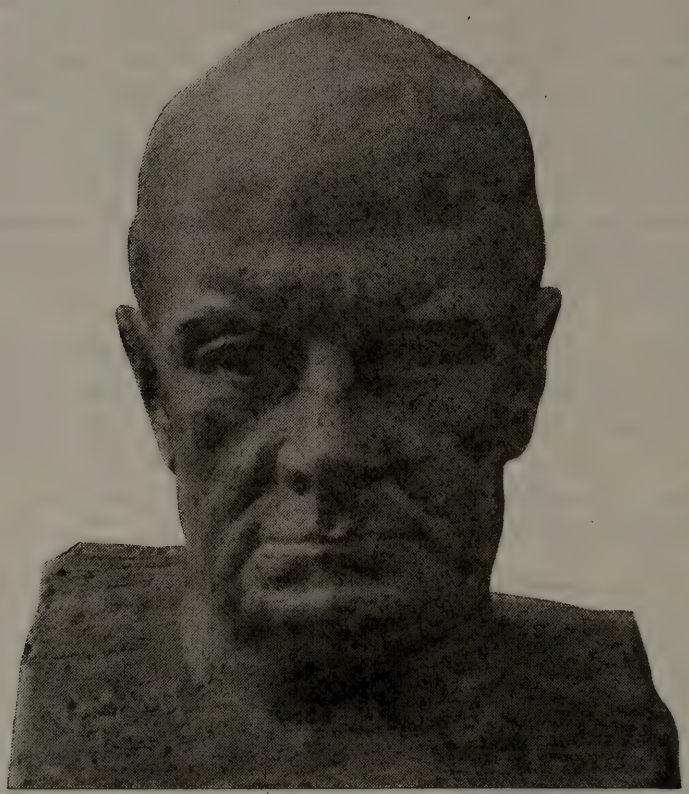
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Jean Sibelius

Long before the twentieth century, Finland, as a subject of Imperial Russia, suffered interference in the administration of its own affairs. No one has felt this oppression more acutely than Jean Sibelius, born December 8, 1865, at Tavastehus. Swept up in the fervor of patriotism in 1899, his "Finlandia," Symphonic Poem, fired so much the imagination of the people that when it was played in certain parts of Russia, no patriotic title was permitted. Sibelius, from all reports, has survived the invasion of the winter of 1939–40. Extant forever are his two outstanding symphonies, both recorded by RCA Victor and the Boston Symphony Orchestra—the FIFTH and SECOND—both directed by the composer's most illustrious exponent, Serge Koussevitzky.

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the Fifth

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the Second

The Symphony No. 2 in D major — 12 sides. Was $11.00 — now $6.00.

(On the programme of these concerts Dec. 6-7, 1940)

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SERGE KOUSSEVITZKY, Conductor

OS

movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente.* The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo.* The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiriting conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.

Macbeth of Mzensk' (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

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by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is

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a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers.

* It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

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Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have im-

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posed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

It will be interesting to review the career of Shostakovitch in the light of the statements he himself has made upon his aims and views.

"I was born in 1906 at Leningrad," he wrote for *La Revue Musicale* in December, 1936. "My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there

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under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the round of almost all of the world's orchestras, was the product of my culminating studies at the Conservatory.

"I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [*finesses*] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: 'The Nose' (after Gogol), and 'Lady Macbeth of Mzensk' (after Lesskoff); three ballets, including the 'Golden Age,' and 'The Bolt'; three symphonies, including the 'Ode to October' and the 'Symphony of May 1st'; 24 preludes for piano; a concerto for piano and orchestra; music for films, etc.*

"In this interval of time, my technique has become more finished and secure. Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the recasting of human perception."

The composer's sketch of 1936 was apparently written just before the outbreak of open opposition through Russia to his music, and he must already have felt that the divergence between his musical tendencies and the immediate advantage of Soviet musical culture was being questioned. His Second and Third Symphonies, each with a bold and comprehensive programme designed as a mighty "organizing force," had somehow fallen short of their aim. The opera "The Nose" (1930), on Gogol's fantastic short story, had been strongly influenced by atonality and other Western experimentalism, and had been accordingly attacked by the R. A. P. M. ("Russian Association of Proletarian Musicians," since defunct) as a manifestation of "bourgeoise decadence." This opera did not succeed, nor did the ballets "The Golden Age" (1930), and "The Bolt" (1931), which outwardly satirized the bourgeois West and capitalist tendencies in Russia respectively. Orchestral suites from these pieces survived the

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stage productions. The opera "Lady Macbeth of Mzensk" (1935), an earthy tale of adulterous passion and murder in provincial Russia, had an immediate success both in its own country and abroad.

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

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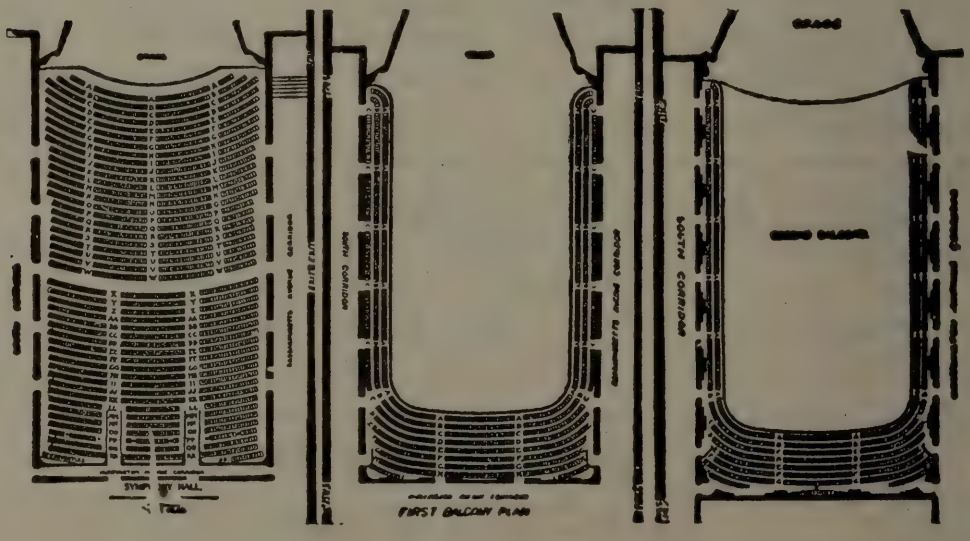
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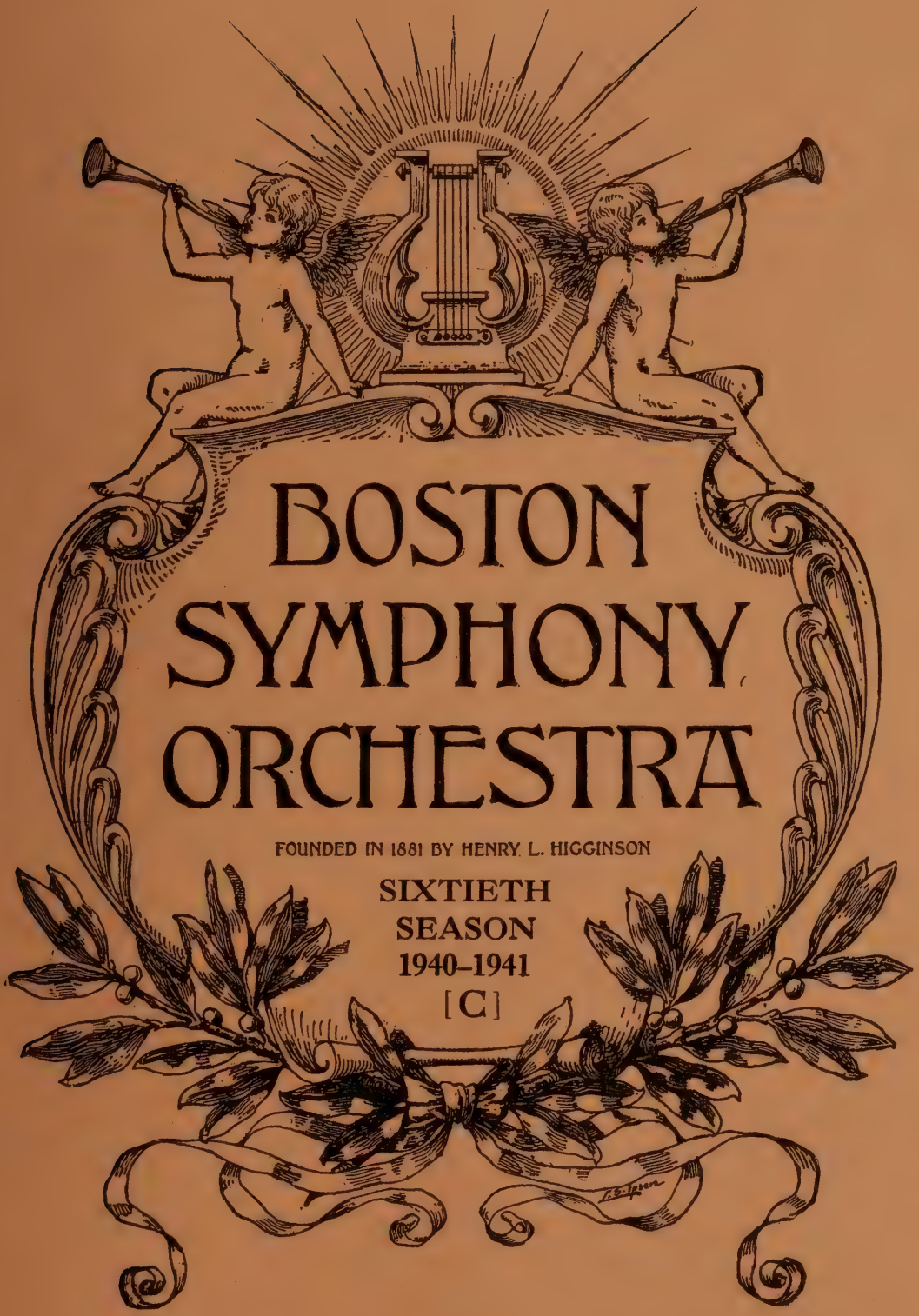
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with historical and descriptive notes by

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I. Allegro molto moderato
II. Allegro moderato
III. Poco vivace
IV. Allegro molto

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SYMPHONY NO. 6, *Op.* 104

By JEAN SIBELIUS

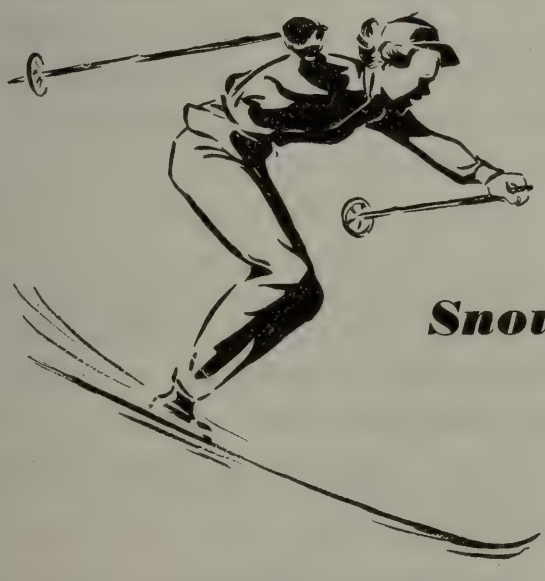
Born December 8, 1865, at Tavastehus, Finland

The Sixth Symphony of Sibelius was completed in January, 1923, and first performed at a concert in Helsingfors on the 19th of February, the composer conducting. The first performance in the United States was given by the Philadelphia Orchestra, Leopold Stokowski conducting, April 23, 1926. The first performance in Boston was by the Boston Symphony Orchestra, February 28, 1930.

The Symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, harp and strings. It is dedicated to Dr. Wilhelm Stenhammer.*

THE course of the creative life of the artist Sibelius was interrupted by the vicissitudes of the World War, and the internal troubles which his country suffered as its aftermath. Plans for his Fifth Symphony were taking shape when the war broke out. The Symphony was finished and performed in 1915, but did not satisfy him. In the spring of 1918, the composer seems to have undergone what might

* Composer, conductor and pianist of Stockholm (1871–1927).



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be called a symphonic resurgence. A letter of May 20th breathes an elation in the abundance of ideas which seemed crowding upon the composer for expression. He wrote that he was recasting the Fifth Symphony in a new form, and had thought out two more — a sixth, to be "wild and impassioned in character, sombre with pastoral contrasts, probably in four movements, with the end rising to a sombre roaring of the orchestra, in which the main theme is drowned." The seventh symphony he then conceived as full of "the joy of life and vitality." The composer hastened to add in the same letter: "All this with due reservation. It looks as if I was to come out with all these three symphonies at the same time. . . . In regard to the Symphonies 6 and 7, the plans may possibly be altered according to the development of the musical ideas. As usual, I am a slave to my themes and submit to their demands." As might have been expected, the revised Fifth Symphony and the two new ones did not reach completion until further years had elapsed, nor did the final form of the new symphonies fulfill the prescriptions of the letter quoted above. The Fifth Symphony was completed in the autumn of 1919, the Seventh in March, 1924. Sibelius, departing for concerts in Norway and Sweden on January 14, 1923, left behind him three completed movements of his Sixth Symphony. On his return home, the fourth movement was quickly finished, and the whole performed on the 19th of February. Sibelius preceded the symphony with several minor works,* each having its first performance, and repeated the programme on February 22nd. This was his last appearance as conductor in Finland. It was less than a fortnight after this performance (March 22nd) that Sibelius recorded in his diary the completion of the Seventh Symphony.

~

The Sixth Symphony, less frequently performed than its fellows, has its champions among the special advocates of Sibelius. Constant Lambert has written in his "Music Ho!": "Although at present this fascinating study in half-tones, emotional and orchestral, is overshadowed by the grandeur of No. 5, I feel that future commentators may find its intimate quality more indicative of the true Sibelius, just as many of us feel that Beethoven's fourth and eighth symphonies are more *echt-Beëthoven* than the popular odd-number symphonies."

Cecil Gray is particularly reminded by the Sixth Symphony of the famous remark of Sibelius that while contemporary composers were producing "musical cocktails" in great variety, he was offering the world "pure cold water." "It is, indeed," writes Mr. Gray, "the

* Overture "The Hunt," "Pastorale," "Valse Chevaleresque," and two little suites.

purest and coldest water that has yet flowed from the Sibelian fountain. As has already been suggested, the keynote of the work consists in a sense of serenity and poise, avoiding every kind of extreme, and this characteristic is found in every aspect of it. The composer does not make use of the lavish palette of the modern orchestra, but neither does he here restrict himself to the austere, classical orchestra of most of his symphonies, permitting himself the mild relaxation and luxury of a harp, which he had not employed since the First, and a bass clarinet, which he has not elsewhere employed at all in his symphonies. The colouring, in consequence, is neither opulent nor ascetic, neither bright nor sombre, but in intermediate tones, pearl greys and light browns, softly luminous. Similarly the tempos are neither conspicuously fast nor slow; pianissimos and fortissimos are rare; the full orchestra is hardly used at all in the whole work, but when it is, never for purposes of mere sonority.

"This suggestion of balance between extremes is further symbolically reflected in the tonality of the first movement, which is ostensibly that of D minor, but with the B natural, giving the impression of hovering ambiguously between major and minor. This modal atmosphere, unusual in the music of Sibelius, which is almost invariably strongly tonal in character, can also be perceived in the other move-

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ments; it is a characteristic, indeed, which imparts an underlying spiritual unity to the whole four movements, just as the perpetually recurring interval of the augmented fourth does in the Fourth Symphony. On the other hand, there is not, so far as the present writer is aware, any instance in this work of a theme from one movement occurring, however, fleetingly, in another movement, although this all-pervasive modality might seem to suggest some kind of thematic interconnection at times."

The following searching analysis was made by Lawrence Gilman for the programmes of the Philadelphia Orchestra:

"The first movement begins (*Allegro moderato,* A minor, 2-2) with an introductory passage for strings alone, without basses, derived from a phrase which recalls Beethoven by its use of melodic intervals progressing in simple diatonic steps. A characteristic theme is outlined by the flutes, moving in thirds. There are subsidiary themes, likewise progressing by thirds, and diatonically, so that this device might almost be regarded as the hallmark of the symphony.

"The movement is dominated by a subject in eighth-notes that is heard from the first violins, divided in three parts, and playing *spiccato;* its melodic outline is closely akin to that of the earlier subject for the flutes. The orchestra plays with it ceaselessly for more



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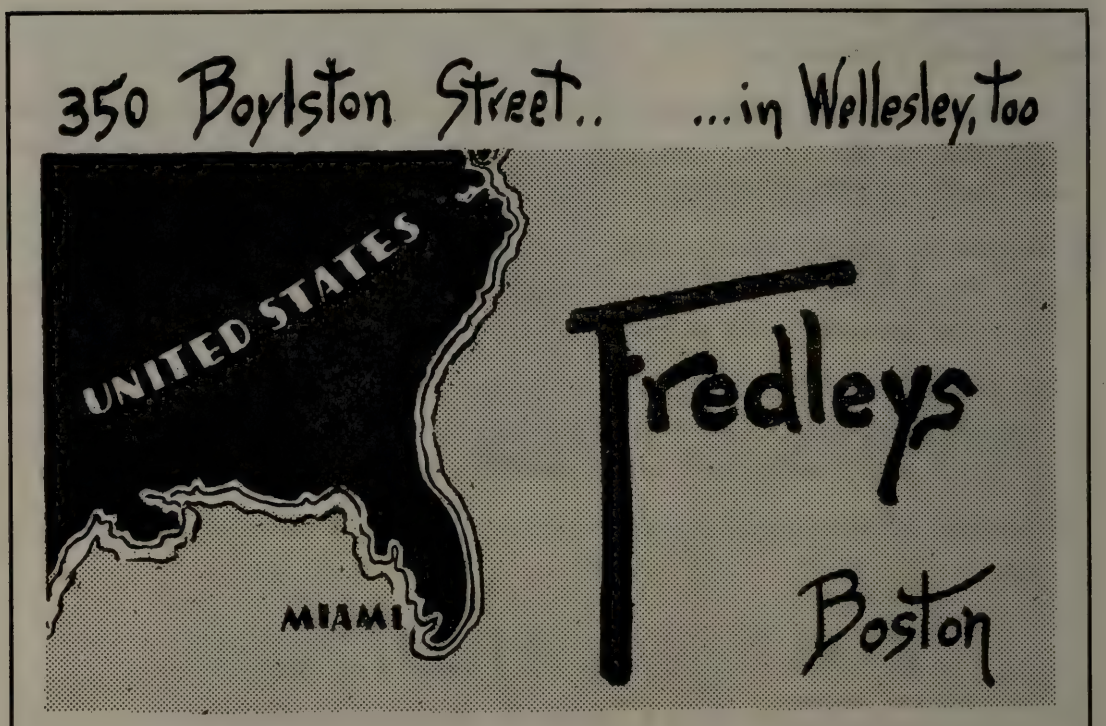
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than half a hundred measures, after which it merges into the flute theme, now joined at the octave by the 'cellos. The familiar thirds are everywhere — in the figures in thirty-second notes for the flutes, oboes and clarinets; in the violins and violas; in the ascending and descending scale passages for the 'cellos, *pizzicati.*

"Exuberant and sweeping *arpeggio* figures for the wood wind introduce a passage in C major in which the second violins and 'cellos (joined later by the violas) march up and down the scale, *pizzicati,* against octaves in contrary motion for the bassoons and flutes. A tremolo figure for the 'cellos and basses, rushing scales in unison and octaves for the wood wind and strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, *poco tranquillo.* The final effect is modal, with a suggestion of the first 'authentic' mode, the Dorian.

"The second movement (*Allegretto moderato,* 3-4) begins in a mood of poignant, melancholy sweetness, in the projection of which we encounter again the ubiquitous scales. The movement opens with a chord passage for flutes and bassoons in four-part harmony, at first in D minor, but gradually passing into the key of the movement in G minor. First violins, *divisi,* give the chief theme (*mp, espressivo*) accompanied by chords for the wood wind. The characteristic portion of this theme, a drop of a seventh, breaks the ascending scales which follow it almost immediately, introduced by the violas. The chief theme is restated by the first violins, in fuller voice (*mf, dolce*), against the ascending scales in the other strings. The scales become more



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tumultuous, and introduce a broadly lyrical and expressive theme in B-flat major for the first violins and 'cellos in octaves, against a repeated chord accompaniment. But the earlier scale subject soon returns, and is followed by a passage, *poco con moto,* in which the strings play a tricksy figure in thirty-second notes harmonized at first in consecutive sevenths, with the wood wind adding an elfin discourse. There is an increase in sonority, and the movement ends with another quasi-ecclesiastical cadence, for harp, strings, and oboes.

"The characterizing feature of the Scherzo is the theme which opens it (*Poco vivace,* 6-8). This subject is chiefly rhythmical in its nature — a reiterated pattern of an eighth note followed by a sixteenth, announced by the violins over a chord of D minor sustained by trombones, horns, basses, and bass clarinet. There is a contrasting theme, of a gentler and more lyrical character, at first for wood wind in thirds (oboes, flutes, bassoons), then for the violins, which develops into a flowing sixteenth-note melody for the strings. The restless opening subject finally possesses the whole orchestra, there is a crescendo molto, a *sfz* chord of C-sharp minor for the brass, a final return of the flowing sixteenth-notes for the strings, *crescendo,* and an abrupt *fortissimo* close on the second theme, in thirds, for strings, wood, and brass.

"The Finale begins (*Allegro molto,* C major, 4-4), with a heroic subject proclaimed, *forte,* by the violins, wood wind, and two horns, and answered by a phrase of noble beauty scored for the lower strings, *divisi.* This is briefly developed, and then the mood changes to one

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of strongly contrasted agitation. A restless figure in sixteenth notes is heard in the strings, and the spirit of the music becomes increasingly perturbed, its texture increasingly chromatic — in contrast to the prevailingly diatonic character of the rest of the work. There is a *crescendo molto,* and a *fff* climax for the whole orchestra. A version of the first theme of the movement is sounded by the strings alone, and then the opening section is recalled in a paraphrase of greatly enriched harmonic and instrumental texture and heightened expressiveness. The coda (*Doppio più lento*) is an imposing summarization of the root idea of the symphony — the exaltation of the diatonic scale and the interval of the third. The work ends quietly, with a dying away of the strings and timpani in D minor."

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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the workings out of the Fourth through the Eighth symphonies, the "Corio-

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lanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic

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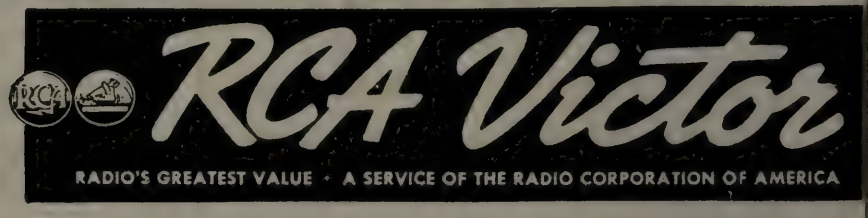
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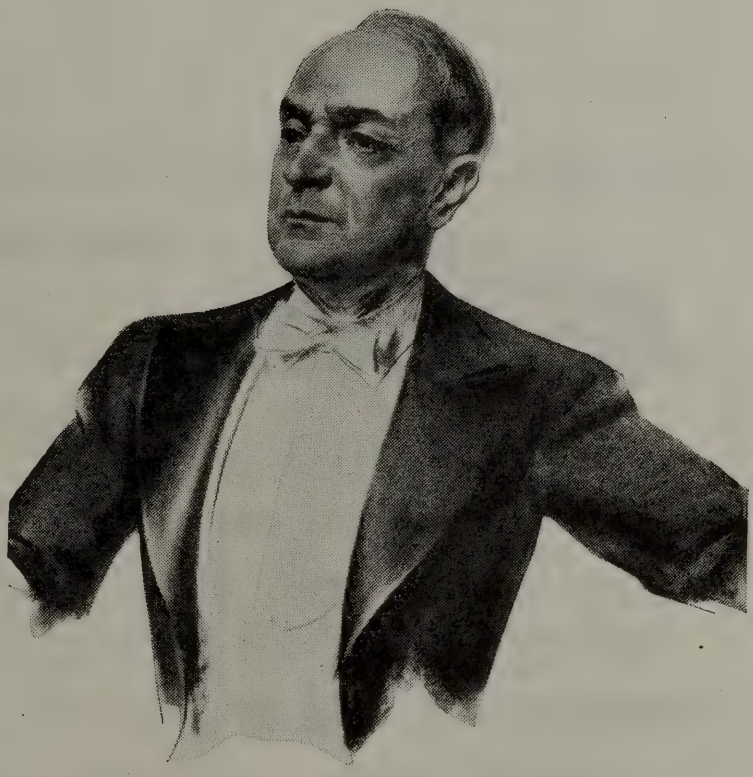
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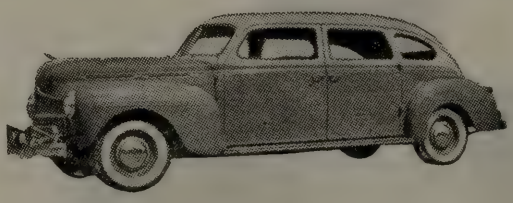
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rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise*. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise,* but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

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"SCHÉHÉRAZADE," Symphonic Suite after "The Thousand Nights and a Night," *Op.* 35

By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

Rimsky-Korsakov completed his "Scheherazade" in 1888, and conducted its first performance, together with his "Russian Easter" Overture, then also new, at the Russian Symphony concerts in St. Petersburg in the winter of that year. "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by the Boston Symphony Orchestra under the direction of Emil Paur.

The instrumentation is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, harp and strings. Its dedication is to Vladimir Stassov.

The development of Rimsky-Korsakov as an orchestral painter found a summit of displayful brilliance in the years 1887 and 1888. "The 'Capriccio Espagnole,' 'Scheherazade,' and the 'Easter Overture,' " so the composer has written in his autobiography, "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after 'Snyegourochka.'

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During the winter season, Rimsky-Korsakov worked upon the filling out of the opera, "Prince Igor," from the sketches which his friend Borodin, recently deceased, had left. But he nourished ambitions to compose two orchestral works of his own—an overture on ritual melodies from the Russian "Obikhod," and "a composition on the subject of certain episodes from 'Scheherazade.'" When the summer season of 1888 brought him his opportunity, he took refuge on the lakeside estate of a friend, carrying his sketches with him, and completed both scores.

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by

* "Shahryár (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.'"—P. H.

† "Shahrazad (Persian), 'City-freer,' was in the older version Scheherazade, and both names are thought to be derived from Shirzád, 'Lion-born.' She was the elder daughter of the Chief Wazir of King Shahryár and she had 'perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed,

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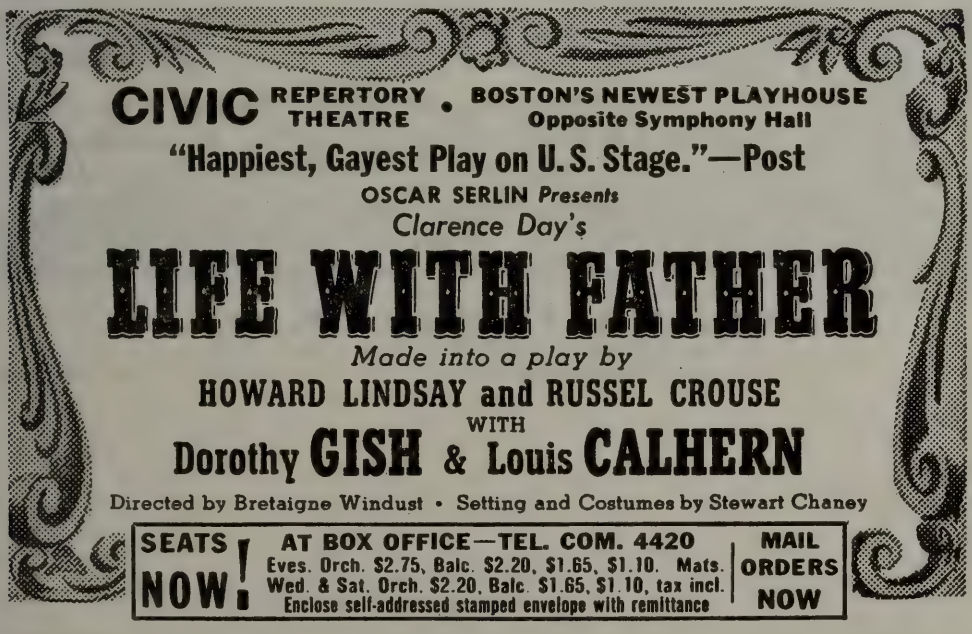
interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The composer relates how he has attempted to incite the imagination of his hearers rather than to enchain it by specific episodes:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern

it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.' Tired of the slaughter of women, she purposed to put an end to the destruction."—P. H.



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"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern



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spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character, — a method that I had to a certain degree made use of in my 'Skazka' ('Fairytale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I. — 'Prelude'; No. II. — 'Ballade'; No. III. — 'Adagio'; * No. IV. — 'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the

* This movement is marked *Andantino quasi allegretto* in the score.

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will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights" ') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

Philip Hale, to whom such tales as these were a constant delight, has discussed Rimsky-Korsakov's provocative hints from a full knowledge of their sources:

"The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar — for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? 'The young Prince and the young Princess,' — but there are so many in the 'Thousand Nights and a

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FRIDAY AFTERNOON, JANUARY 3, *at* 2:30 *o'clock*

SATURDAY EVENING, JANUARY 4, *at* 8:15 *o'clock*

MENDELSSOHN.....Symphony in A major, "Italian," *Op.* 90

RAVEL....."Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

Night.' 'The ship goes to pieces on a rock surmounted by a brass warrior.' Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by 'a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans.' The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

" 'They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at

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the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; on or to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring.' "

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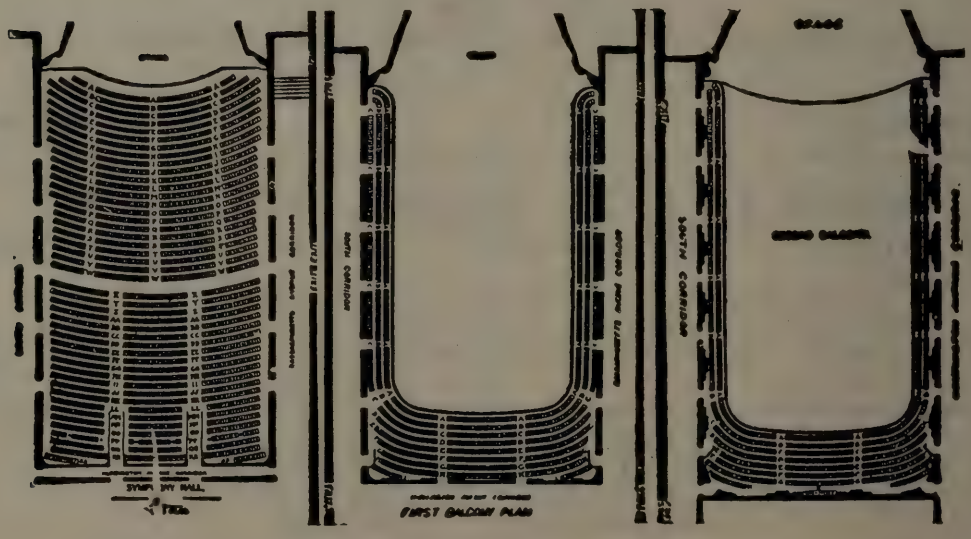
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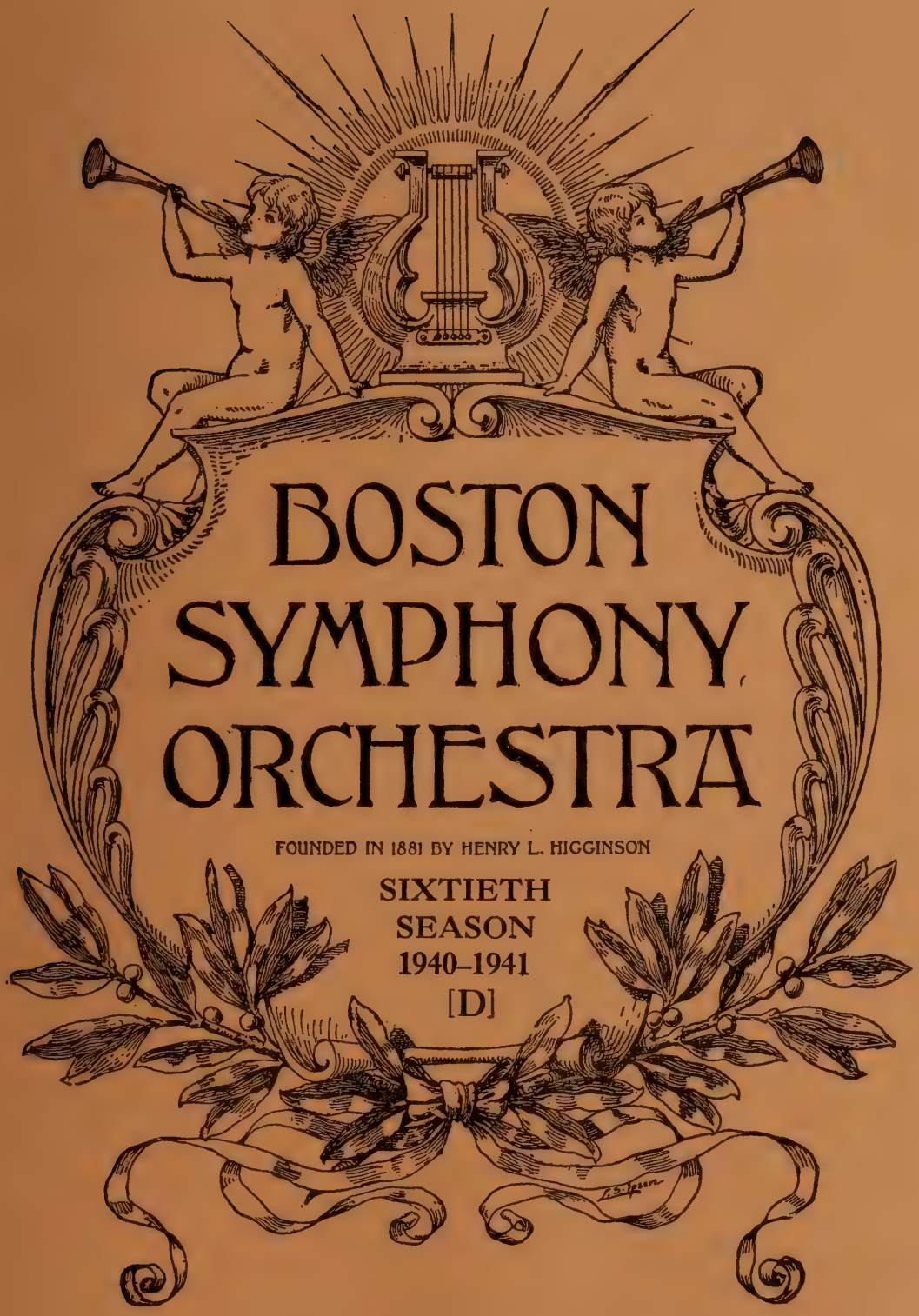
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RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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RICHARD BURGIN *Conducting*

BACH.....Suite in B minor for Flute and Strings

I. Overture; Largo; allegro
II. Rondo: Allegretto espressivo
III. Sarabande: Andante
IV. Bourrée I. Bourrée II: Allegro molto
V. Polonaise and Double: Moderato
VI. Minuet
VII. Badinerie: Presto

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MENDELSSOHN.....Symphony in A major, No. 4, "Italian," *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto

INTERMISSION

RAVEL....."Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces

I. Pavane de la Belle au Bois Dormant
(Pavane of Sleeping Beauty)
II. Petit Poucet
(Hop o' My Thumb)
III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodas)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
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OVERTURE (SUITE) NO. 2 IN B MINOR FOR FLUTE AND STRING ORCHESTRA

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

This suite has been performed by the Boston Symphony Orchestra (as edited by Robert Franz) February 13, 1886, October 18, 1902, December 24, 1931. (It was played at a Harvard Tercentenary concert in Sanders Theatre, Cambridge, October 17, 1936, in which the harpsichord continuo was added.) The edition of Hans von Bülow was performed October 20, 1906, November 2, 1912, February 13, 1915, April 26, 1919.

Bach's own title upon the score was *"H moll Ouverture a 1 flauto, 2 violini, viola e basso, di J. S. Bach."* The flute part is marked *"traversiere,"* or cross-flute, to distinguish it from the now obsolete *flûte à bec.* The bass is marked *"continuo."*

BACH'S orchestral suites, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736.



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But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Groups of wind instruments, instead of a single one, are joined with the strings in the other three suites which Bach has left. The first suite, in C major, adds two oboes and bassoon to the strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets. There is in each score a figured bass for the presiding harpsichordist.

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lulli was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes. Parry has aptly described the nature of his adaptation:

"The treatment throws light on the form of art itself as well as on Bach's methods. In the first place, his treatment of the opening slow movement shows his attitude of mind in relation to the enrichment of an established scheme. He has, indeed, so expanded and adorned the primitive Lullian model that at first sight it is almost unrecognisable. To those who cannot easily make acquaintance with the genuine Lullian examples, the familiar slow movement of the overture to 'The Messiah' will quite adequately represent the type; as, apart from the Handelian flavour and solidity of harmony, that movement is purely Lullian in its unadorned simplicity. It represents the massive, slowly moving harmonies and the weighty suspensions of the Lullian type without any attempt to disguise or adorn it with accessory features.

In Bach's examples the same basis is present – the grand harmonies and the suspensions and forcible discords – but they serve only as a framework upon which Bach elaborates the superb texture of fine instrumental passages, shakes, turns, and ornaments of all kinds, which make every moment and every progression alive with genuine instrumental effect and interest.

"This method of treating the form also lends itself to more close consistency and coherence in the musical material. In the Lullian type there is little beyond the mere consistency of style to make the movement coherent in detail, any more than there is in the slow movement of Handel's 'Messiah' overture. But with the method employed by Bach the figuration and use of ornament at once give definiteness to the texture."

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

IT WOULD be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter





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at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unplausible biographical reconstruction, "Mendelssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered

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him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which

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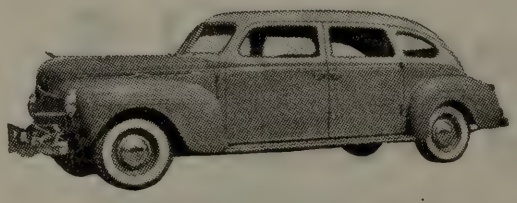
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have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *adagio,* and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his



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voluminous notebooks – efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig – and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

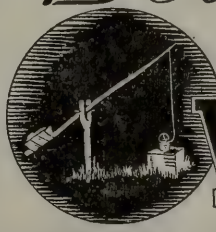
But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of

(Continued on page 20)

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improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the *Andante* again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar – and that means pretty nearly the whole first part – and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A–G)."

It was probably the Finale, with which Mendelssohn was never

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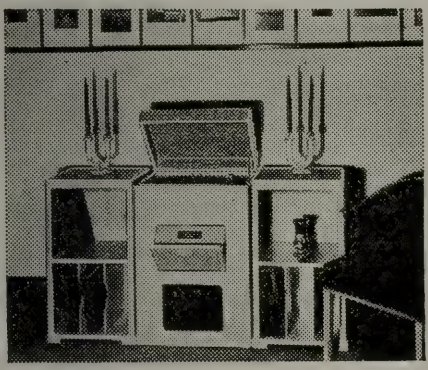
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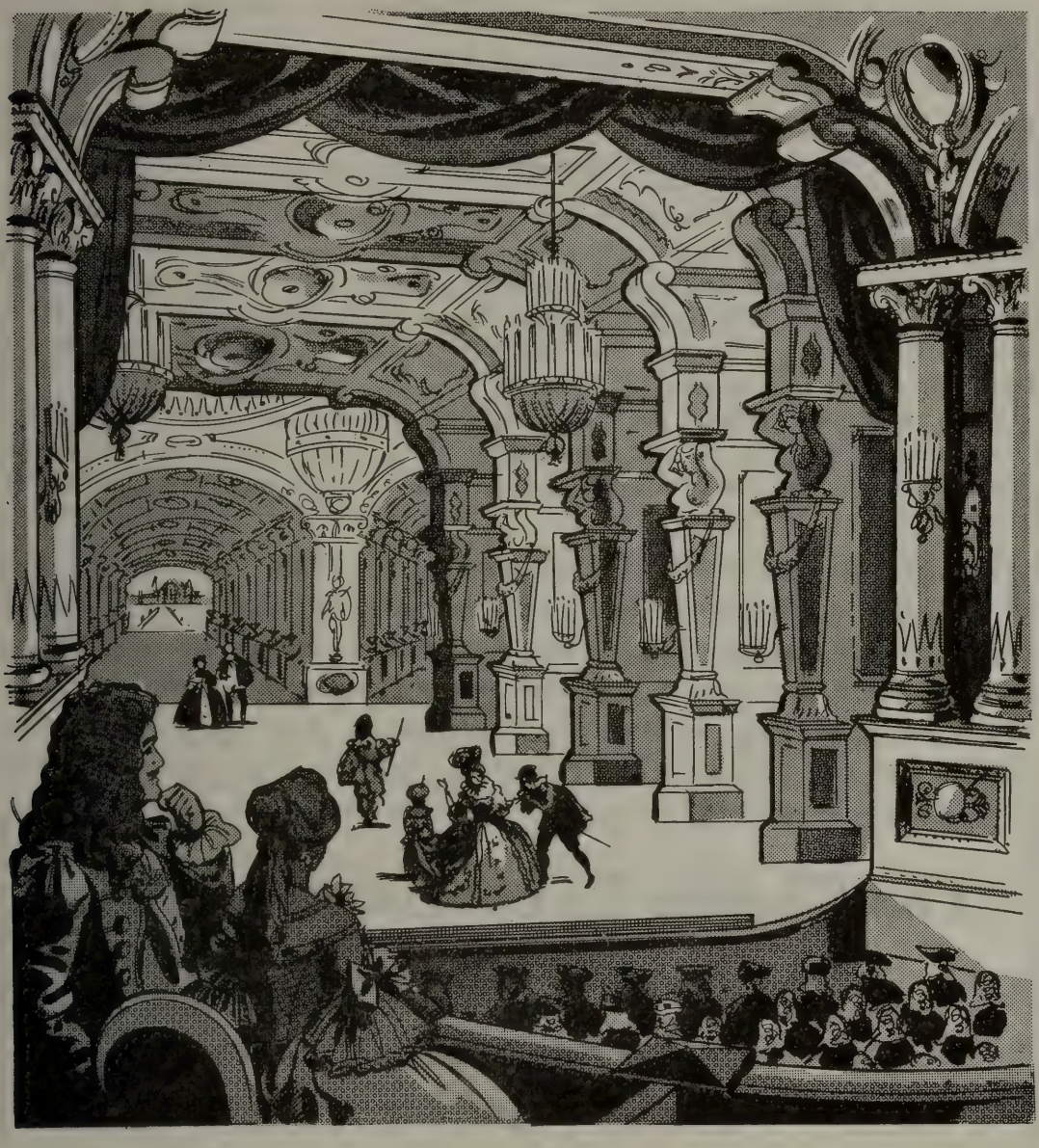
quite satisfied, which delayed the publication of the score (1851) until after the composer's death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."

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"MA MÈRE L'OYE," 5 PIÈCES ENFANTINES

("Mother Goose," Five Children's Pieces)

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts*, in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor).

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

The French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in desperation at her constant, raucous chanting) published as "Songs for the

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Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten – one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance at the *Théâtre des Arts,* Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory *"Danse*

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."

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rouet, et scène." Following the five tableaux there came, as an apotheosis, "*Le Jardin Féerique.*" The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. "*Hop o' my Thumb.*" Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. "*Laideronnette, Empress of the Pagodas.*" The French give the name "*pagode*" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "*laideron*" is any ugly young girl or young woman. There is this quotation from "*Serpentin Vert*" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The *pagodes* and *pagodines* began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, – the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. "*The Conversations of Beauty and the Beast.*" Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

"Beauty, will you be my wife?"

"No, Beast!"

"I die content since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden." Lent et grave,* C major, 3-4. The movement is based on the opening theme for strings.

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By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Tchaikovsky completed his Overture-Fantasia in the year 1869. The piece was first performed on March 16, 1870, at a concert of the Musical Society in Moscow. It was first performed by the Boston Symphony Orchestra, February 7, 1890. It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, harp and strings.

When Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. It was the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera *"Voyevode"* in 1867, the Symphonic Poem *"Fatum"* in 1868, the Opera *"Undine"* early in 1869; the last three works he sought, with partial success, to obliterate by destroying the scores). As was the case with *"Fatum,"* Tchaikovsky dedicated "Romeo and Juliet" to Mily Alexeivitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for "Romeo and Juliet," advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging "allegro with sword cuts," and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev's scheme. The introductory *andante* of Friar Laurence is in the Overture first intoned by the wood winds. In the *allegro giusto* the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, and which develops into a glamorous succession of chords in gentle pulsation, has

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare's "The Tempest," Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his "Romeo and Juliet."

been compared with the composer's well-known song, his setting of Goethe's *"Nur wer die Sehnsucht kennt,"* which was composed at the same time. A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Tanéïev among his posthumous papers. It was in the form of a "Duo from Romeo and Juliet," and was set for orchestra by Tanéïev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring towards the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a *pianissimo,* the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end of the first manuscript. The Overture, to Tchaikovsky's discomfiture, was scarcely noticed when it was first performed at Moscow. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

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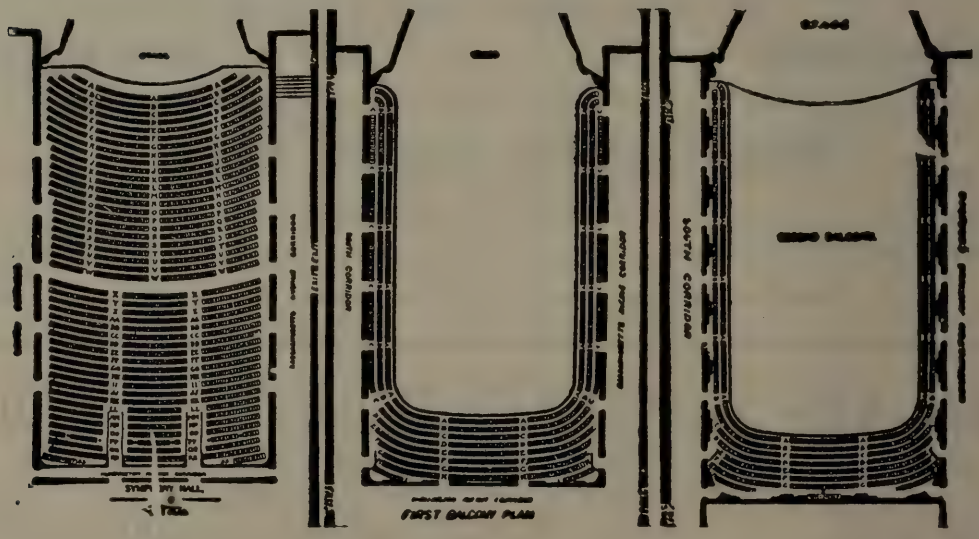
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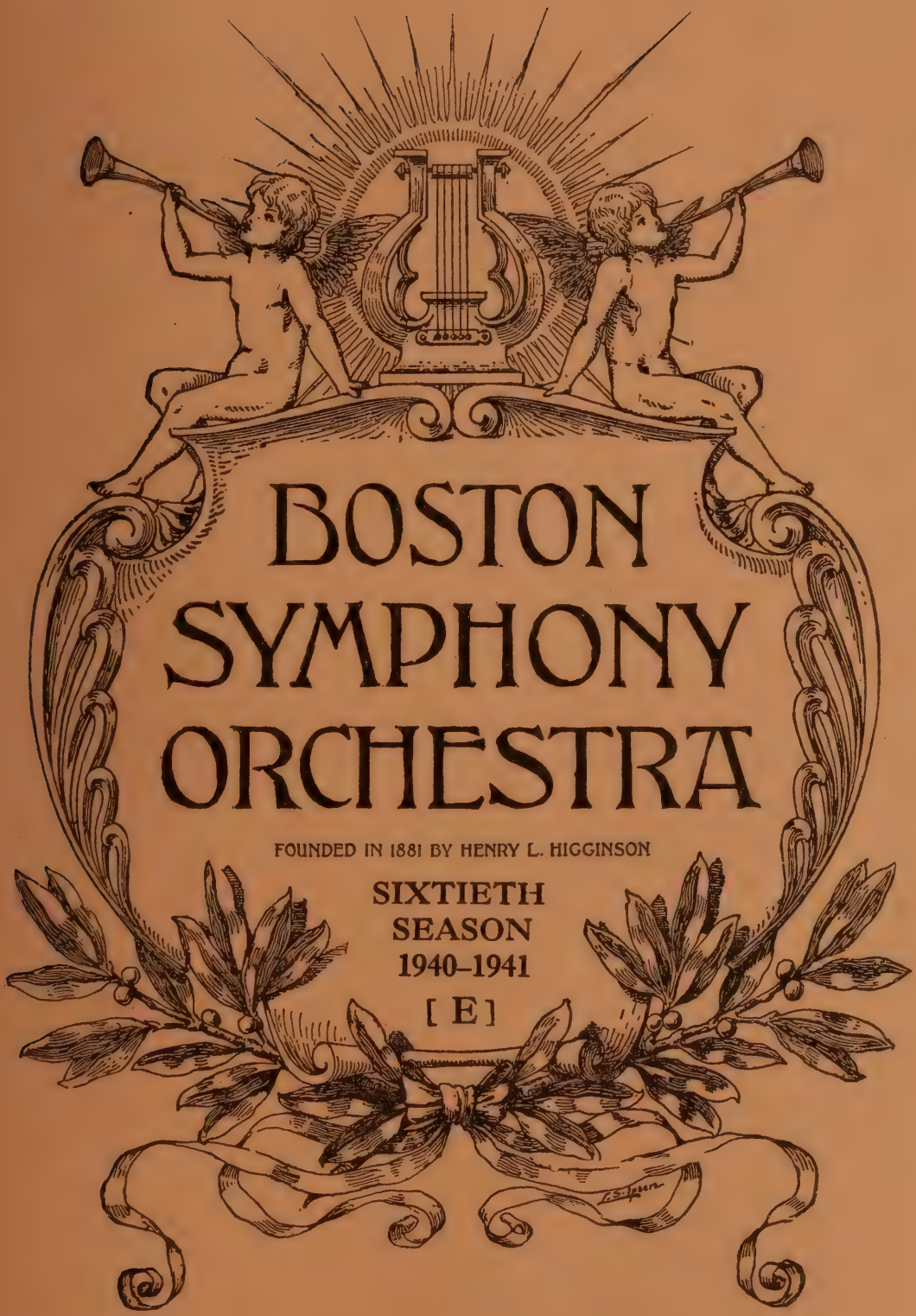
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MONDAY EVENING, MARCH 3, *at* 8:15 *o'clock*

TUESDAY AFTERNOON, MARCH 4, *at* 3 *o'clock*

MOZART.....“Eine Kleine Nachtmusik,” Serenade for String Orchestra (Koechel No. 525)

II. Romanza
I. Allegro
III. Menuetto: Allegretto
IV. Rondo: Allegro

BEREZOWSKY.....Symphony No. 3, *Op.* 21

I. Adagio; Allegro con fuoco
II. Allegro
III. Lento; maestoso

INTERMISSION

BERLIOZ.....Fantastic Symphony, *Op.* 14A

I. Dreams, Passions
Largo: Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. A Witches' Sabbath
Larghetto: Allegro

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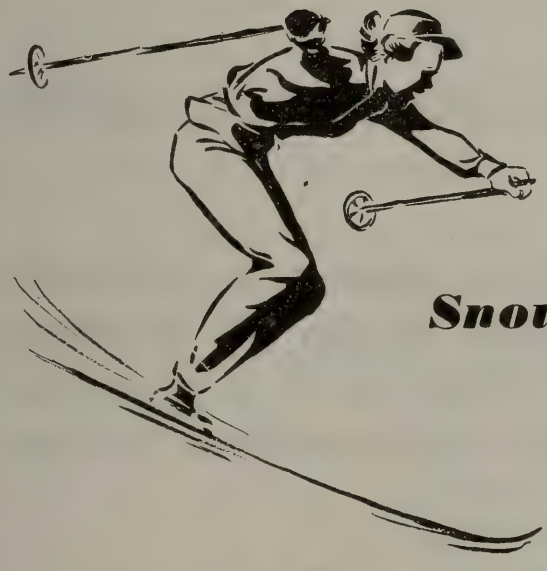
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"EINE KLEINE NACHTMUSIK," SERENADE FOR STRING ORCHESTRA (K. 525)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

MOZART'S contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. *Divertimenti,* cassations, serenades, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gaieties some of his truly precious and undying musical thoughts.



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Mozart's serenades or *divertimenti* are usually scored for strings with winds, or completely for wind instruments. They were mostly written for Salzburg; after 1782, no more were forthcoming. Mozart's light music for Viennese consumption seems to have consisted of German and contra-dances, and minuets. *"Eine Kleine Nachtmusik"* is an exception in that it was written for strings alone and for performance in Vienna. The score was dated by Mozart as of August 10, 1787, which puts it in the important year of *"Don Giovanni"* and the two fine string quintets in C major and G minor. It was undoubtedly composed for some special occasion. The wealthier families of Vienna frequently kept musicians for their more elaborate entertainments, and the Emperor Joseph liked to have music played during those meals which he held in the imperial pleasure gardens. Hostelries of the better class also retained groups of musicians for *"Harmoniemusik"* with which their guests were entertained at table. Mozart's specific purpose for his *"Eine Kleine Nachtmusik,"* as he himself labeled it, is not known. Otto Jahn listed it among the string quartets, with doubtful justification, since the bass part, marked *"violoncello e contrabasso,"* as well as the conception in general, indicates a larger group. "A short serenade," Jahn calls it, "an easy, precisely worked out occasional piece."

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We wish that our endowment fund were as large as the press and many of the public seem to believe. There is today no greater monument to the cultural reputation of Boston than the Boston Symphony Orchestra. But until the fund reaches a far larger figure we must depend upon contributions to the Society of Friends to carry on the Orchestra.

I earnestly ask all of those who may have withheld their financial support to enroll as a Friend by sending a contribution to the Boston Symphony Orchestra at the Treasurer's Office, 6 Beacon Street, Boston.

Reginald C. Foster
Chairman, Friends of the
Boston Symphony Orchestra

With Mozart, the term "divertimento" and "cassation" were apparently interchangeable. He strung together brief movements of various sorts, often using folk-like themes aimed to capture the popular taste. The "serenade" is certainly little different, except that it tends to fall into the pattern of a march-like opening, a minuet, a slow movement, a second minuet, and a swift finale. *"Eine Kleine Nachtmusik"* originally had, according to Mozart's own catalogue of his works, an additional minuet between the first movement and the *Romanze*. Having lost this, it falls into the four-movement scheme of a symphony or quartet in miniature.

A serenade of Mozart was not, like the *Ständchen,* intended for performance under a window in honor of the person who dwelt therein, but it was played at night, and often in the open air.* The way in which serenades came into Mozart's life is illustrated by the following letter which he wrote to his father from Vienna (November 3, 1781):

"I must apologize for not writing by the last post. It fell just on my birthday (October 31), and the early part of the day was given to my devotions. Afterwards, when I should have written, a shower of con-

* Mozart referred to one of his serenades in a letter to his father as *"Nacht Musique."* His *"Notturno,"* for four orchestras divided, echo fashion (1776, K. 286), is in three movements, the finale evidently missing.



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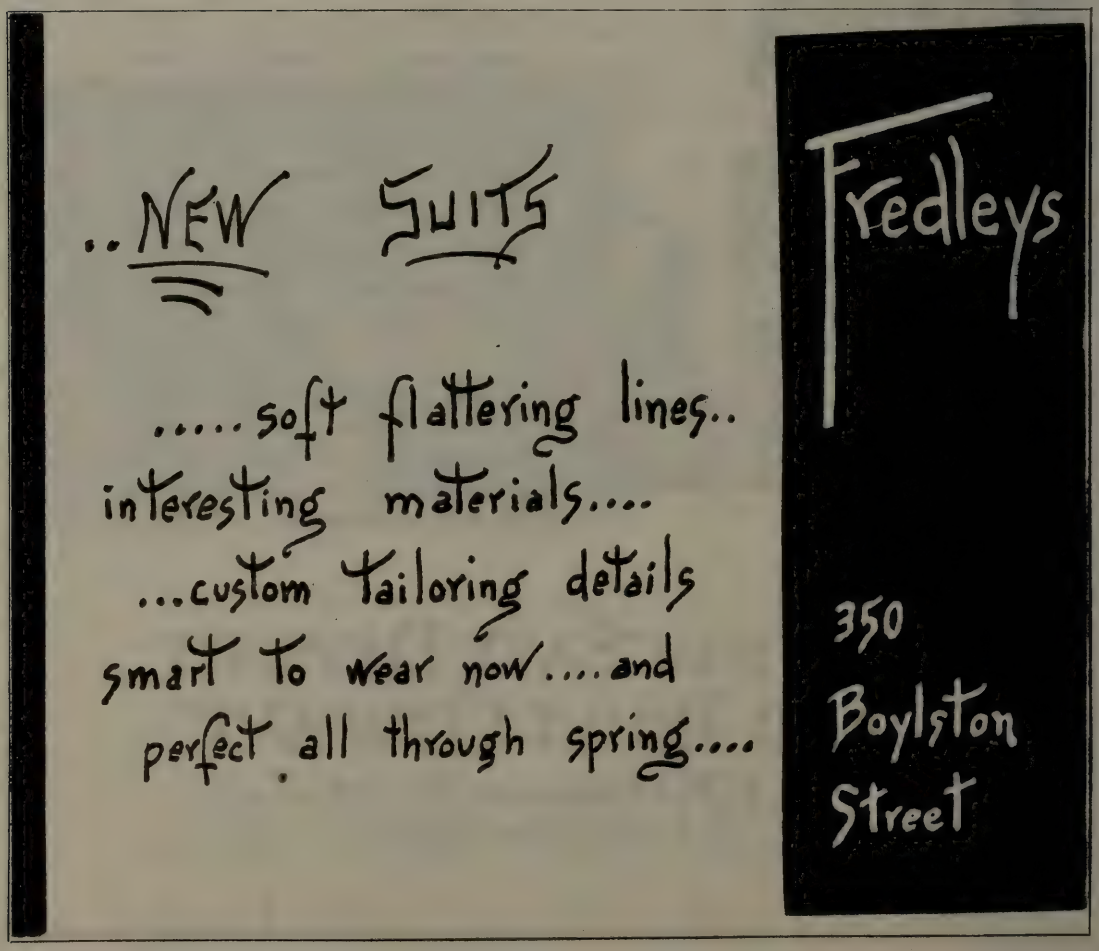
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gratulations came and prevented me. At twelve o'clock I drove to the Leopoldstadt, to the Baroness Waldstädten, where I spent the day. At eleven o'clock at night I was greeted by a serenade for two clarinets, two horns, and two bassoons, of my own composition. I had composed it on St. Theresa's day (October 15) for the sister of Frau von Hickl (the portrait-painter's wife), and it was then performed for the first time. The six gentlemen who execute such pieces are poor fellows, but they play very well together, especially the first clarinet and the two horns. The chief reason I wrote it was to let Herr von Strack (who goes there daily) hear something of mine, and on this account I made it rather serious. It was very much admired. It was played in three different places on St. Theresa's night. When people had had enough of it in one place they went to another, and got paid over again."

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SYMPHONY NO. 3, *Op.* 21

By NICOLAI BEREZOWSKY

Born at St. Petersburg, May 17, 1900

This symphony was completed in 1936, and first performed by the Rochester Philharmonic Orchestra, José Iturbi conductor, January 21, 1937 (the performance was broadcast). It was first performed by the Boston Symphony Orchestra March 19, 1937, the composer conducting.

The orchestration includes two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, side drum, cymbals, triangle, tam-tam, and strings.

THE Symphony was composed during 1935 and 1936. The first movement was written in this country, the remainder in Vienna and at Vevey, on Lake Geneva. The score is dedicated to Dr. Oscar Schloss.

The introduction of the third symphony (*adagio* 3-4, *dolce espressivo*) has no thematic connection with the main body of the first movement (*allegro con fuoco* 2-4). The principal theme is announced in unison by the strings, *staccato* and *fortissimo*. The second theme appears after seventy bars, in the first violins. After the development and recapitulation, the coda brings the movement to a *fortissimo* close.

The principal theme of the second movement (*allegro* 3-4) enters after fifteen introductory bars. It is waltz-like in character, and is first heard from the wood winds. The movement is in three sections, the recapitulation being extended in the manner of a development.

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The third movement (*lento* 3-4) discloses its theme in the violas over a figured bass. The movement consists of a series of variations, with an organ point in the middle of the movement. The sonorous conclusion, *maestoso,* is only twelve bars in length.

The composer is also known to the audiences of these concerts by his Violin Concerto, in which he appeared as soloist when it was performed on Friday and Saturday, December 4–5, 1931. His Second Symphony had its first performance in the Friday and Saturday series, February 16–17, 1934. His *"Concerto Lirico"* for Violoncello and Orchestra was performed February 22, 1935, with Gregor Piatigorsky as soloist. His Toccata, Variations and Finale for String Quartet and Orchestra had its first performance by this orchestra, October 21, 1938, the Coolidge Quartet assisting. Mr. Berezowsky conducted his First Symphony at a Monday evening concert of this orchestra on March 16, 1931.

Nicolai Berezowsky, showing striking musical talent as a child, entered the Imperial Chapel at St. Petersburg when he was eight years old. There he studied with Klimov.* Resisting his father's choice of

* Michael Georgievitch Klimov, a pupil of Rimsky-Korsakov and Tcherepnin at the St. Petersburg Conservatory, became principal conductor of the Imperial Chapel in 1913. Later, when conductor of the Leningrad State Orchestra, he also reassembled his old choir for a European tour in 1928.



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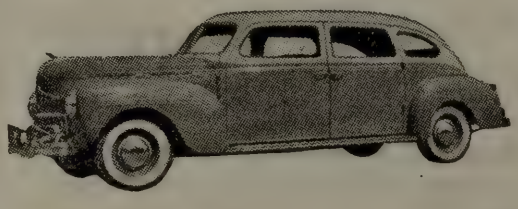
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a military career for him, the young man pursued his study of the violin, notably under Robert Pollak of Vienna, in whose string quartet he played. In 1918 he was appointed professor at the conservatory of Saratoff, in eastern Russia, on the Volga. He joined the Moscow Opera Orchestra (1920–21).

In 1922, he came to this country, studying in the Juilliard Graduate School – violin with Paul Kochanski, and composition with Rubin Goldmark. In 1923 he joined the New York Philharmonic Orchestra as leader of the second violins. He was first violinist of the League of Composers String Quartet, and subsequently became a member of the Coolidge String Quartet of the Library of Congress in Washington. He is associated with the Columbia Broadcasting System in New York.

In addition to the three symphonies, and the Violin and Violoncello Concertos mentioned above, Berezowsky has composed for orchestra a Sinfonietta, Hebrew Suite, and Fantasia for Two Pianos. His chamber music includes three string quartets, two wood-wind quintets, two string sextets and a sextet for strings with clarinet and piano, a piano sonata, *"Poème"* (for eleven instruments), and Duo for Viola and Clarinet. He has written a single choral work – a Cantata on Dryden's "Hymn to Saint Cecilia."

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BERLIOZ'S "HENRIETTE"

HARRIET CONSTANCE SMITHSON (whom Berlioz called "Henriette"), winning the adulation of literary and theatre-going Paris, could hardly have failed to come to the ardent attention of the youthful Berlioz. For Shakespeare, first beheld upon the boards of Paris at that time, was the true craze, the glowing topic of the hour, and this craze Berlioz, constituted as he was, could never have escaped.

In 1827, as Julien Tiersot, studying the period, has pointed out, Shakespeare was virtually unknown in Paris. An English troup had invaded the city in 1823, but memories of Waterloo then still lingered in the popular mind; they were hissed from the stage. In 1827 another company took possession of the Odéon with far different success. Eugène Delacroix wrote to Victor Hugo that the neighboring streets of the Odéon were "'trembling under the wheels of carriages. The consequences of this innovation are incalculable. There is a Mlle. Smythson who makes a furore." Hugo paid his homage to Shakespeare as "Dante and Homer in one," and Alexandre Dumas compared his sensations to those of a blind man first given sight, an Adam first

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opening his eyes upon the Garden of Eden: *"O Shakespeare, merci! O Kemble et Smithson, merci! merci à mon dieu! merci à mes anges de poésie!"*

Paris, in the full flux of its wave of romanticism, was enraptured at the grisly scene of Hamlet contemplating the skull of Yorick at Ophelia's grave. It was enthralled to behold Ophelia go mad from sorrow. Few knew English, but this left Miss Smithson the full advantage of the sheer music of her voice. The audiences were agreeably oblivious of a certain Irish accent which stood in the way of her acceptance in London. The meaning was clear enough, and the dulcet tones of the actress in her snatches of song made their inescapable effect. Charles Jarrin, a spectator, wrote in his memoirs:

"Ophelia entered. General surprise. There was nothing of the slight and diaphanous creature one had expected, nothing of the elf about to take flight. We had before us a fair person of rather more than average figure. Her young bosom was concealed by a neat white dress, her arms bare; her neck charming, firmly molded, was that of a young woman in the full and rich development of her beauty. Her face was regular, slightly rounded, her complexion of a fairness to which the art of cosmetics was as nothing. Great blue eyes, wide opened, full of light and of suffering, transfigured the woman. A spontaneous burst of applause greeted that glance. Ophelia, reassured, began her pitiable song. Most of us hardly knew her language; but at once we understood, every soul of us, her deep sob, the absolute despair which it revealed, the advance shudders of the madness to come. The silence which hung over the deeply moved audience was broken at the first delirious cry, by the warmest demonstration of *'bravos'* I have ever heard."

In those audiences, probably none succumbed as completely to the spell of Shakespeare as the youthful Hector Berlioz, and in that subjugation, the impersonator of Ophelia and Henrietta were as one.

Berlioz beheld "Hamlet" at the Odéon, September 11, 1827, five days after Henrietta's début. On September 15 he saw her "Juliet" and was entirely overwhelmed. "At the end of the third act, scarcely able to breathe, stifled with a feeling as though an iron hand held my heart in its grip, I cried out 'Ah, I am lost!' I must add that I did not then know a syllable of English, that I only dimly discerned Shakespeare through the misty medium of Letourneur's translation."

Berlioz refers to an article printed years later in the *Illustrated London News* to the effect "that, after seeing Miss Smithson as Juliet, I cried out, 'I will marry that woman! and I will write my greatest symphony on that play!'* I did both; but I never said anything of

* Berlioz sketched his Dramatic Symphony, "Romeo and Juliet" in 1829, published and performed it ten years later.

Exhibits

From time to time during the Symphony season there are to be seen in the First Balcony Gallery — on the Huntington Avenue side of Symphony Hall — exhibits of paintings and photography arranged for the exclusive enjoyment of Symphony Hall audiences. Currently several exhibits are on view.

THERE IS AN EXHIBITION OF WATER-COLORS by Amory Hooper. Also to be seen in the same room is a group of photographs taken at the Berkshire Music Center last summer by C. J. S. Egone.

In cases in the Gallery is a collection of drawings made by Gluyas Williams to illustrate "People of Note — A Score of Symphony Faces," a collection of humorous verses by Laurence McKinney.

In a special gallery off the west corridor of the First Balcony is an exhibit lent by the Boston Elevated Railway portraying eighty years of transportation in Boston — shown in connection with the opening of "Symphony Station" on the new Huntington Avenue subway.

WATER-COLORS by AMORY HOOPER

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12. After the Deluge
13. Up the Valley

MASSACHUSETTS — *social security*

14. Indian Farm
15. Victorian

RHODE ISLAND — *idle energy*

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CONNECTICUT — *red earth*

19. Farmington Valley
20. Childing Autumn

OLD WORLD

21. Upper Strata
22. Tower of Chillon
23. Kandersteg— (Loaned by Hans Wiener)
24. Schwarzer Maurer Brunnen
25. Peaks over Brunnen

the kind. My biographer has endowed me with a vaster ambition than I possessed." He did marry her five years later, but was "too overwhelmed to dream of such a thing at the time." Instead, he kept away from the English theatre: "more experiences of that sort would have killed me."

To become known to the famous actress as one not entirely obscure and unworthy of her interest, Berlioz agitated for a concert of his works at the *Consérvatoire,* and achieved his end. But he learned later that "absorbed in her own brilliant career, she never even heard of my name, my struggles, my concert, or my success!"

He plied her with letters which remained unanswered. They frightened her, and she ordered her maid not to take in any more of them. As the French season of the company drew to a close, he arranged to have one of his overtures played before the rise of the curtain at a benefit performance at which she was to appear. He entered the theatre as the actors were in rehearsal. "I came in just as the poor distracted Romeo carries Juliet off in his arms. As my eyes fell on the Shakespearean group, I gave a loud cry and rushed out of the theatre, wildly ringing my hands. Juliet had seen and heard me [her first sight of Berlioz]. I had frightened her. Indicating me, she begged the other actors on the stage to watch that *gentleman*

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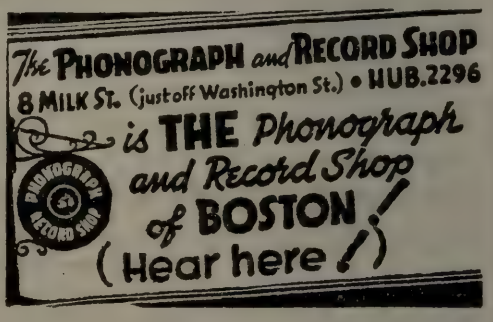
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whose eyes augured no good." At the performance, Miss Smithson, busy with preparations in her greenroom, knew nothing of the overture.

Berlioz next decided to compose a symphony of which she herself should be the center, which would make such a sensation that she would be compelled at last to recognize his existence. He worked upon his score, although its object was back in London, pursuing her profession there. He wrote to Humbert Ferrand on April 16, 1830, outlining the scheme of his symphony. It is noteworthy that in this early version the artist is described as taking his dose of opium only before the last two movements. Thus the March and *Sabbat* alone become nightmares attributable to the drug; the first three movements are the "lively imaginings" of the dreamer in his normal state. In this same letter he writes: "I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well." Whereupon he hints at "frightful truths, discoverable and indisputable." He had evidently been listening to gossip besmirching the character of Miss Smithson. Any such scandal was untrue, as he was to find out later, but for the present it well served his purpose of taking vengeance upon her in his symphony. Vengeance there must be, otherwise how justify the in-

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clusion of a ghoulish orgy (a particularly effective climax, ready to hand) in a symphony of the pining lover? Hence the loved one appears in the final movements as "only a courtesan worthy to figure in such an orgy."

He arranged a concert at which the symphony was to be performed at the *Nouveautés* in May, Miss Smithson having returned to Paris. It was to be a monster performance with "two hundred and twenty players." He wrote to Ferrand in anticipation on May 13 that the vengeance would not be too great, although he did not really wish to avenge himself. "I pity her and I despise her. She is an ordinary woman, endowed with an instinctive genius for expressing the lacerations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her." One hundred and thirty musicians assembled for rehearsal. But there was no place for them upon the small stage, and there was an appalling shortage of desks. The confusion was complete. The concert was never given. "Thus my plan fell to the ground for want of a few stools and desks." He heard that she too had been listening to the gossip that he was an epileptic, and in a rage of despair he wandered for two days without sleep, over the

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plains outside of Paris. His friends searched for him in vain — even looked in the morgue.

Meanwhile, the famous actress found herself famous no longer. Her vogue had passed. She was obliged to accept small walking-on parts. Berlioz, whether or not he was influenced by the sudden loss of glamour in his heroine, turned to a new passion. Camille Moke (Marie Félicité Denise Moke), the charming eighteen-year-old pianist who made up in beauty what she lacked in artistic understanding, was soon in his heart and on his tongue at every possible moment. "My ravishing Sylph, my Ariel, my life," was his description of her to the patient and much-enduring Ferrand. Taking the *Prix de Rome*, he found himself obliged to leave Paris for Rome, and urged marriage upon her. When her mother would not consent, he could not bring himself to forfeit his scholarship, and took a reluctant departure.

When the news came that she had married another — a middle-aged but wealthy manufacturer of pianos — Camille Pleyel, he took the first coach for Paris with pistols in his pockets and murder in his heart. At Nice he thought better of his folly, survived a crisis, and returned to Rome. (The details of this mad journey are entertainingly told in the Memoirs.) When Harriet Smithson returned to Paris, the interest of Berlioz was revived. He met her at last, and

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again wooed her with the symphony. A performance was given on December 5, 1830, there was considerable excitement, the March was encored — but Miss Smithson was not present. Berlioz had with questionable judgment arranged the concert on the same date on which a benefit was given for her at the *Opéra*. Again, on December 9, 1832, the "Fantastic" was performed, with its companion piece, *"Lélio."*

This time, Miss Smithson was induced to attend. The reference to the "courtesan" had long since been excised from the programme, and there was no scandal. She was impressed — even flattered. Berlioz renewed his proposals of marriage, and when he went so far as to take poison before her eyes, she yielded at last. In March, descending from a carriage, she fell and broke her leg. The accident marked the end of her stage career, for it left her with a perceptible limp.

In October, 1833, Berlioz married a woman whose beauties were fading, whose glories were of the past, who had little to bring him but a certain affection barbed with jealousy, and a disheartening burden of debts. Berlioz found simple lodgings for her in the Montmartre, took faithful care of her, according to his meagre purse. After a while they no longer attempted to live together. As Legouvé has written: "He went to see her as a friend, for he had never ceased to

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love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them." Berlioz formed an alliance with Marie Recio, a singer of indifferent abilities who caused the rightful Mme. Berlioz some bitter hours and became a burden to Berlioz by accompanying him upon his concert tours and forcing herself upon his programmes.

The once-"Ophelia" died March 3, 1854. In October, out of a sense of obligation, Berlioz married Mlle. Recio and thus prolonged a second unhappy alliance. J. N. B.

FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, included two works: "The Fantastic Symphony" and "Lélio; or, The Return to Life," a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons,* two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, chimes, two harps, and strings.

The score is dedicated to Nicholas I of Russia.

NO DESCRIPTION of the composer of the "Fantastic Symphony," no account of the first fortunes of the piece will ever approach in vividness his letters of the time, and the narrative found in his own

memoirs. The following is a sample passage from one of many equally unrestrained letters to his friend Humbert Ferrand – this one written February 6, 1830:

"I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

The object of his love, by turn divine and "infernal," was of course Harriet (Henrietta) Smithson, the statuesque and "golden-voiced" Shakespearean actress from Ireland. He had not met Miss Smithson – knew her as yet only by the pathos of her Ophelia or Juliet, conveyed to him in a language entirely strange as he shivered with frenzy at his place in the stalls. The "Fantastic Symphony" was Berlioz's declaration of passion for the lovely tragedian. It was by its performance that he convinced her of his sincerity and finally won her as his wife.

"M. Berlioz was madly in love with this woman for three years," wrote Julien Tiersot, "and it is to this passion that we owe the savage symphony that we hear today." It is possible to demur that there might still have been a "Fantastic Symphony," or something very like it, without Harriet Smithson, just as there might still have been a "Tristan and Isolde," if Mathilde Wesendonck had never entered the life of Richard Wagner. One may believe that Berlioz's state of mind and heart could have found fuel elsewhere if the Irish beauty had never crossed the English channel; when she returned to London the flame raged with equal ferocity over Camille Moke, and the symphony progressed without abatement.* The actress, or that composite of Ophelia and Juliet which in 1830 dominated his fervid imagination, was indisputably the center of the vortex of his feelings as the score took its shape. The music became the mirror of the unreined speculations of the artist, as he paced boulevards and quays through sleepless nights, was racked by emotional storms which he himself had worked up. He allowed himself to be carried away by waking nightmares of *macabre* imaginings.

The image of his beloved one is expressed in a constantly recurring

*Hippeau has tried to build a case that Berlioz's vengeful feelings in the "Fantastic" were really prompted by the inconstant Camille. Tiersot assembles the evidence of dates to disprove him.

melody, an *"idée fixe"* as he called it, an obsessing idea which is almost a pathological "fixation," persisting in the music as in the artist's thoughts, becoming by turn impassioned, beatific, remote, ignoble, according to the nature of the changing scene.

The following programme was published in the score:

PROGRAMME

Of the Symphony

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I

Dreams, Passions

He first recalls that uneasiness of soul, that *vague des passions,* those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II

A Ball

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III

Scene in the Fields

One summer evening in the country he hears two shepherds playing a *ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV

March to the Scaffold

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V

Walpurgisnight's Dream

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Irae.* Witches' dance. The witches' dance and the *Dies Irae* together.

The originality of the "Fantastic Symphony" lay not in its programme: unbridled, Hoffmannesque fantasy was the order of the day in France, though Berlioz worked up a fever some degrees above that of Hugo or Chateaubriand. He led the pace in his craze for Shakespeare and for Harriet Smithson – but he was by no means alone in his enthusiasm. The English Bard had become the topic of every salon, and so had his fair purveyor from Ireland. It was the theatrical idol of Paris upon whom the unknown student boldly set his heart. But that quality in Berlioz which set him above his fellows was a burning power directly to transfer his emotions into music, suffusing it completely with his mood, his *"vagues des passions,"* his melancholy of solitude.

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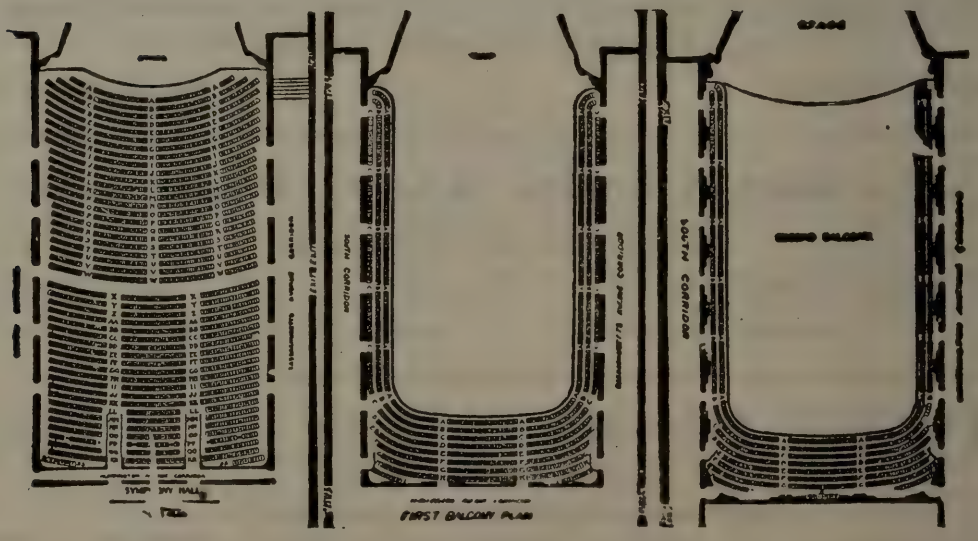
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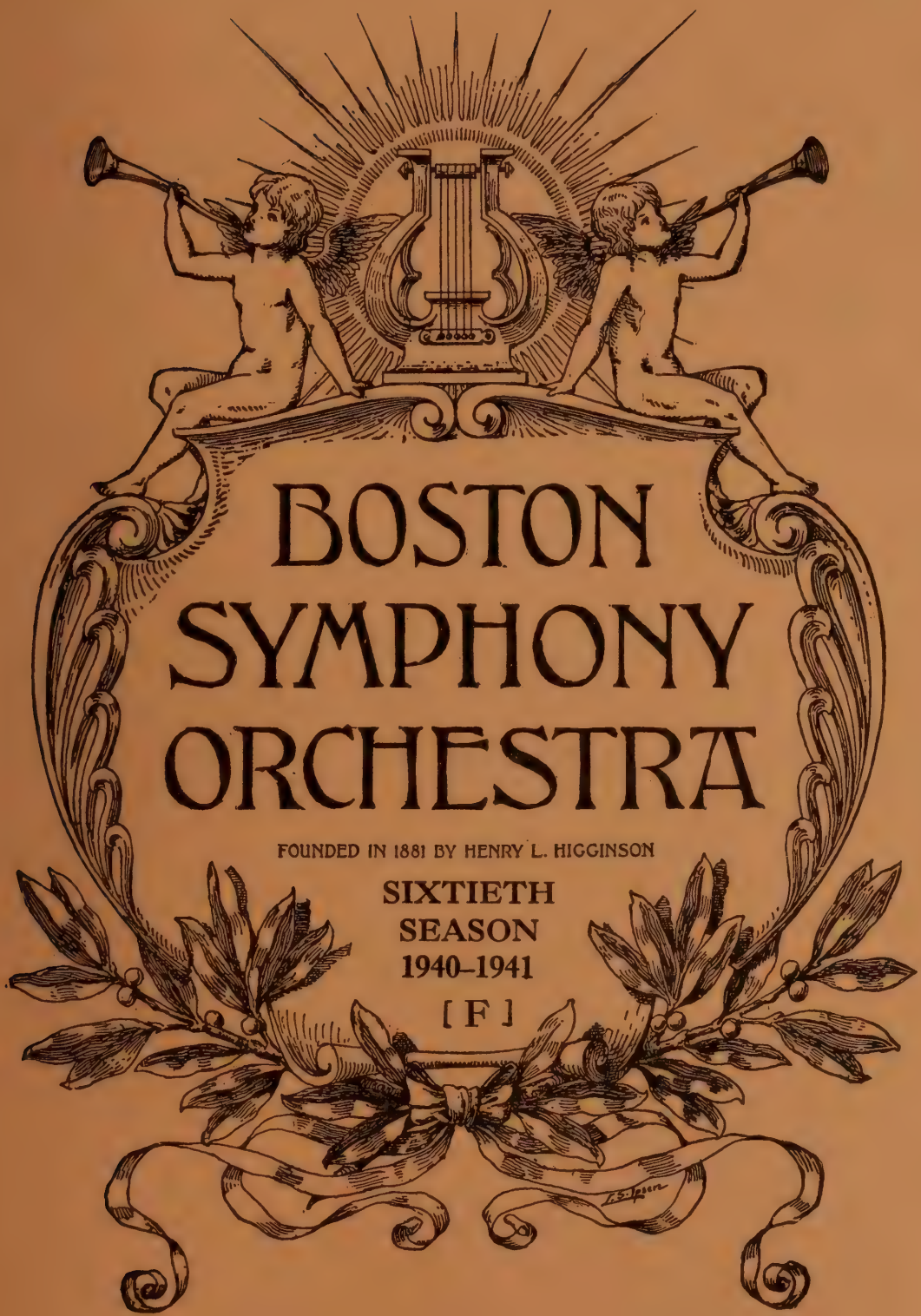
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with historical and descriptive notes by

JOHN N. BURK

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I. Allegro molto
II. Andante
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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The original orchestration calls for one flute, two oboes, two bassoons, two horns and strings. Mozart subsequently added parts for two clarinets, which however are not used in the present performance.

IN THE last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small pot-boilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the programmes did not identify the symphonies. One can reasonably suppose that when no one asked or expected further symphonies of him



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he turned back to his beloved form simply to please himself, and exercised the extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest reactions on each other – the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

The G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment of deliberately small means. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of most of their individual passages and retaining them principally for ensemble passages as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fulness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

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Announcement

THE current list of Friends of the Orchestra will be published in the programme books in the first week of May. This list represents the names of those who value the outstanding reputation of our Orchestra and are determined that through their financial support its standards shall be maintained.

There are many others who share this view and whose names we should like to include in this list, but who have not yet enrolled as Friends of the Orchestra for the current season. A cheque made out to Boston Symphony Orchestra and mailed to the Treasurer, No. 6 Beacon Street, Boston, or to Symphony Hall, constitutes enrollment without further formality. We need the continued support of former Friends and we need the help of additional new members.

The editorial from the Boston Globe quoted on page 963 of this programme brings great pride and satisfaction to all the Friends of the Orchestra, as it is by their efforts that the "vigil light" is "kept burning steadfastly."

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Boston Symphony Orchestra

pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartette, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling melodic semi-tone which for generations seems to have been the composer's convention for plaintive sadness (Schubert's "Tragic Symphony" offers such a case). The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.



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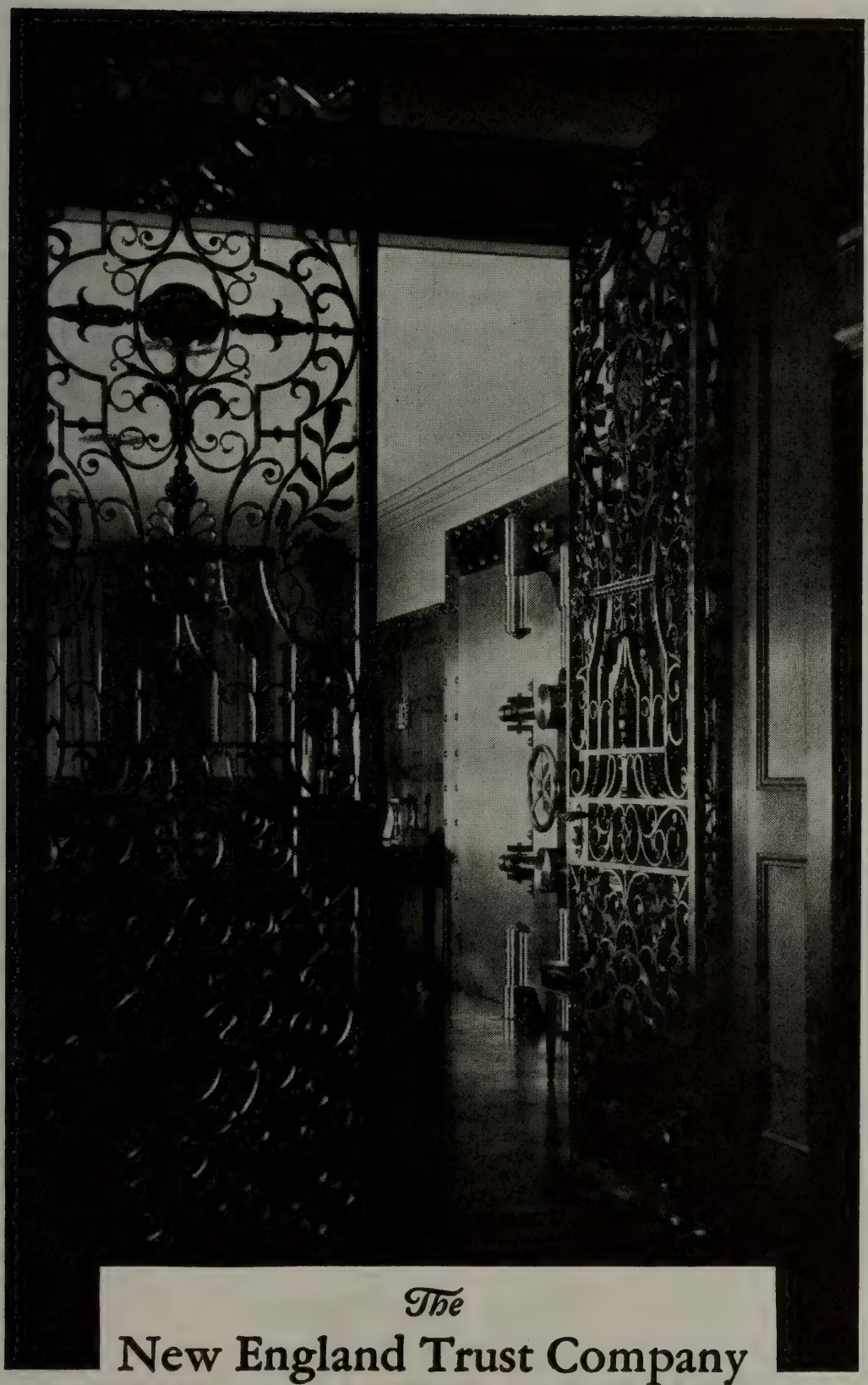
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The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet – all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with Mozart's contemporary style that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *"Vorlesungen über Musik"* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concerto undistorted by this quality.



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F. J. Fetis, reviewing the Symphony in Paris (*Revue Musicale,* May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrivitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutila-

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tion could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

It was in 1856 that Otto Jahn brought out his penetrating biography of Mozart (which is still unsuperseded). Jahn was hardly outdone in his extravagant characterization of the G minor Symphony. He called it a symphony "of pain and lamentation" (*"Schmerz und*

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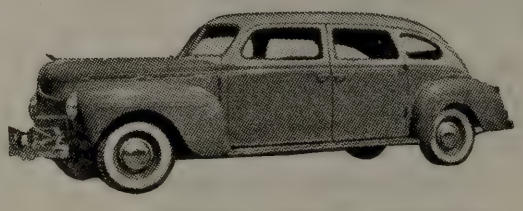
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Klage") in which "sorrow rises in a continuous climax to wild merriment, as if to stifle care." The "soft plaint" of the opening subject grows in the development to a "piercing cry of anguish." The Andante and Minuet strive but vainly to establish an inward calm, and the Finale brings a frenzy which "seeks to drown sorrow and goes on its course in restless excitement." Jahn calls this "the most passionate of all Mozart symphonies" and is reminded of Goethe's praise of the Laocoön as grandeur and dignity encompassing the most violent human passions "and in the same sense in which Goethe ventured to call Laocoön graceful, none can deny the grace of the Symphony, in spite of much powerful sharpness and harshness" (*"starken Schärfen und Harten"*).

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

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"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It was performed at the Boston Symphony concerts October 15, 1937. It is said to be an independent score, rather than a selection.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

THE film "Lieutenant Kije" is as good as unknown in this country, having been shown briefly in New York under another title. However, a description of the subject has been obtained from Russian sources by Nicolas Slonimsky: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided

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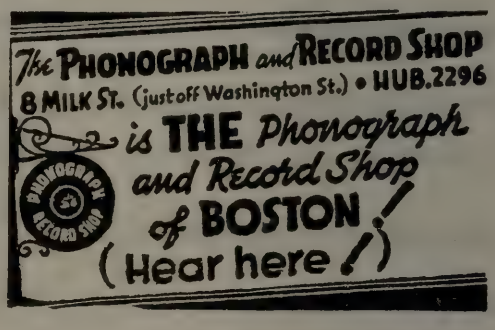
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to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

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IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh –

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

The suite was performed at a Lamoureux concert in Paris, February 20, 1937, the composer conducting, and likewise figured in the opening programme of the International Modern Music Festival in

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Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition, but — what was far more important —

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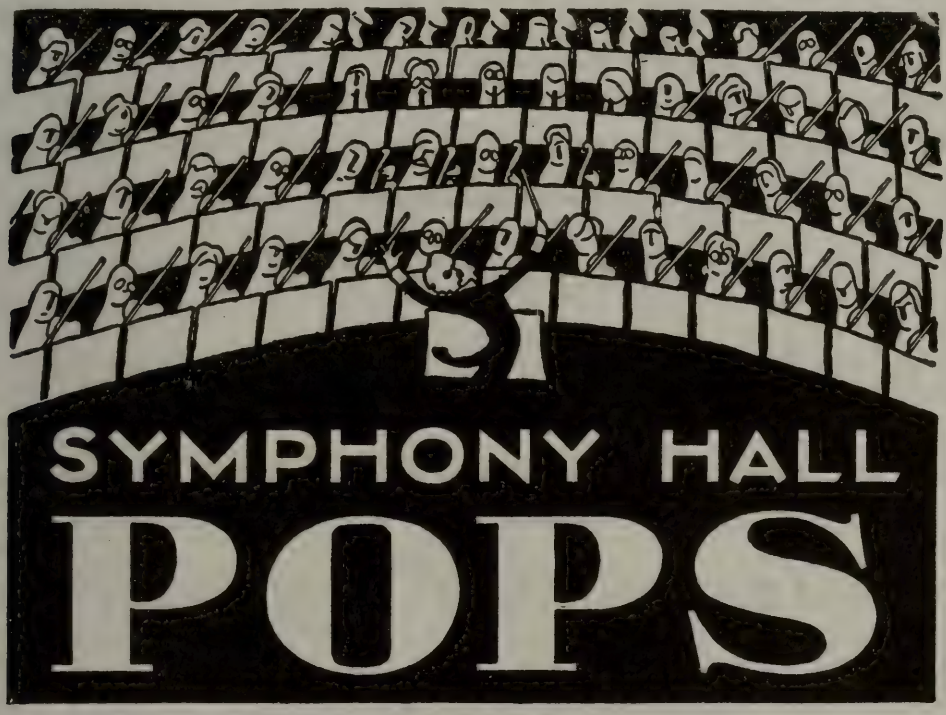
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EXIBIT

An exhibition of 101 American Prints, representing three centuries of print-making, is to be seen in the First Balcony Gallery. Originally assembled by the American National Committee of Engraving under the direction of its president, John Taylor Arms, it was recently purchased by the International Business Machines Corporation, through whose courtesy the present showing was arranged.

Mr. Arms has written of the exhibition, "Prints, being the most democratic form of pictorial expression, most poignantly reflect the customs, thought and life of a time; and the present exhibition offers an unusual opportunity to trace the spiritual and technical development of graphic art in our country from the first hesitating beginnings, when it was largely the reflection of the art of other lands, to the full flowering of today, when the American School is probably, for virility and breadth of point of view, the most outstanding in the world."

The exhibition had its first showing at the Corcoran Gallery in Washington; later it was shown at the Grand Central Art Galleries in New York. The present showing will be the last before the exhibit embarks on a South American tour.



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he was feeling his strength in the symphonic form developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets – the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden – roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words

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G. E. JUDD, *Manager.*

cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people – pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down to political facts.

The Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style – the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion,

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PROKOFIEFF	"Classical" Symphony, *Op.* 25	II	December 2–3
	"Lieutenant Kije," Orchestral Suite, *Op.* 60	VI	April 14–15
RAVEL	"Ma Mére l'Oye" ("Mother Goose"), Five Children's Pieces	IV	January 27–28
RIMSKY-KORSAKOV	Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35	III	December 30–31
SHOSTAKOVITCH	Symphony No. 5, *Op.* 47	II	December 2–3
SIBELIUS	Symphony No. 6, *Op.* 104	III	December 30–31
	Symphony No. 2, in D major, *Op.* 43	VI	April 14–15
TCHAIKOVSKY	"Romeo and Juliet," Overture-Fantasia	IV	January 27–28
VAUGHAN WILLIAMS	A London Symphony	I	October 28–29

Richard Burgin conducted the concerts of January 27-28

the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn

chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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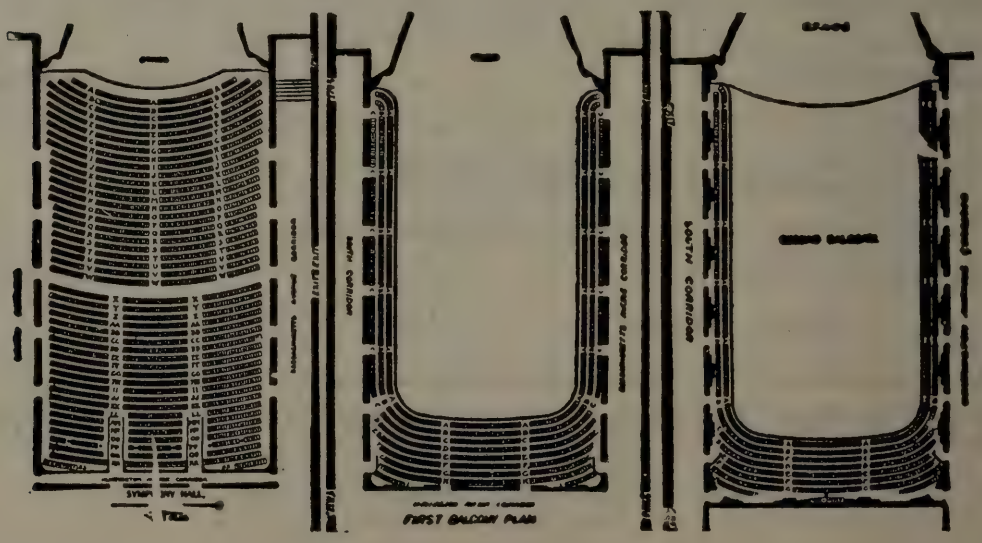
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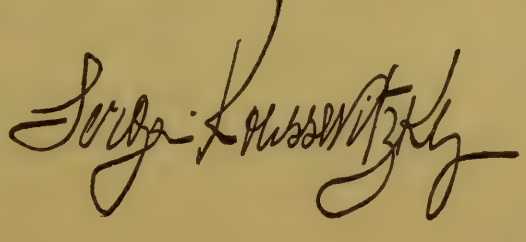
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Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art.

All who enroll in the Center will participate in the student orchestras, choruses, chamber music, or operatic groups, acquiring a direct understanding of music as it is written, conducted, played or sung. Lectures will supplement the making of music. The rehearsals and concerts of the Berkshire Symphonic Festival provide an opportunity for close observation of the Boston Symphony Orchestra.

We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance.



THE BERKSHIRE MUSIC CENTER

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Programme of Departments

(All members of the Berkshire Music Center will be entitled to attend faculty and special lectures, assemblies, school concerts and performances, certain rehearsals of the Boston Symphony Orchestra and the nine concerts of the 1941 Berkshire Symphonic Festival. No diploma or academic credit will be given.)

I. CONDUCTING

Orchestral Conducting

SERGE KOUSSEVITZKY
Assisted by STANLEY CHAPPLE

A few students of exceptional promise and thorough musical training will be accepted for instruction in conducting. Each of these students will have the benefit of Dr. Koussevitzky's personal attention. They will have individual coaching in the technique of conducting and advice in interpretation, particularly as it applies to the music which is being studied in the School. They will also be given the opportunity, according to their ability, to conduct in rehearsals or performances the School Orchestra, chamber groups, or choral groups.

The number who may enjoy the active privileges and experience in conducting will necessarily be very limited. A larger group with proper qualifications will be accepted as auditors.

The auditors will have the opportunity of being present at Dr. Koussevitzky's rehearsals with the active participants and of attending all lectures and sessions in score analysis. They will have instruction in the technique of conducting under Mr. Chapple and may attend rehearsals of the Boston Symphony Orchestra, as well as all school and Festival Concerts. Dr. Koussevitzky is also planning a number of occasions upon which the group of auditors will receive his personal attention.

Choral Conducting

G. WALLACE WOODWORTH, HUGH ROSS

A study of the technique and methods of choral conducting through actual practice. Each member will have frequent opportunity to conduct, using the class as a laboratory chorus. The course is open to members of the Department of Music and Culture, and of the class in orchestral conducting. There will be two divisions, each limited in number: one under Mr. Ross and one under Mr. Woodworth.

The work will be coördinated with the Department of Music and Culture and special attention will be given to the literature of choral music suitable for school and community choruses.

II. ORCHESTRAL AND CHAMBER MUSIC

The Orchestra

SERGE KOUSSEVITZKY
Assisted by RICHARD BURGIN, STANLEY CHAPPLE
and members of the BOSTON SYMPHONY ORCHESTRA

Acceptance into the Orchestra requires technical competence. The aim of the Music Center is to bring to players of already acquired technique a greater experience in the art of ensemble playing.

The members of the Orchestra will be assigned each week a few orchestral and chamber works. They will first have the opportunity to study the parts in separate conference with instructors. It is assumed that each student is potentially able to perform any part assigned. The study of the particular works will be supplemented by lectures on their structure, style and period. The student will devote about thirty hours each week by schedule to the music assigned, including the school concerts in which it will be performed.

The music will be chosen to give variety in style and period each week, and to give each type of instrument representation in a chamber orchestra group. Music for a solo instrument with orchestral accompaniment will be selected occasionally so that students, if possible, may have experience in this type of playing.

An orchestral concert and a chamber orchestra concert will be given each week.

The Repertory will be selected from the following:

FULL ORCHESTRA

Fourth Symphony	*Beethoven*
Second Symphony	*Borodin*
Third Symphony	*Roussel*
Faust Symphony	*Liszt*
Second Symphony	*Hanson*
Capriccio Espagnol	*Rimsky-Korsakov*
"Brigg Fair," Rhapsody	*Delius*
"The Incredible Flutist," Suite	*Piston*
"Don Juan," Tone Poem	*Strauss*
"Petrouchka," Suite	*Stravinsky*
"The Magic Flute," Overture	*Mozart*
Festival Overture	*William Schuman*
"The School for Scandal," Overture	*Barber*
"The Pleasure Dome of Khubla Khan"	*Griffes*
"The Barber of Seville," Overture	*Rossini*
"Portsmouth Point," Overture	*Walton*

Works to be studied in rehearsal

First Symphony	*Shostakovitch*
Alborado del Grazioso	*Ravel*
Lichtspiel	*Schoenberg*
Fourth Symphony	*Mahler*
Enigma Variations	*Elgar*
Overture to a Picaresque Comedy	*Bax*
Third Symphony	*Brahms*
"Paris, a Night Piece"	*Delius*

Eight Russian Folk Songs	*Liadov*
"Pastorale d'été"	*Honegger*
Divertimento in B-flat	*Mozart*
A Siegfried Idyll	*Wagner*
"Pulcinella," Suite	*Stravinsky*
"Le Festin de l'Arraignée"	*Roussel*
Symphony in B-flat	*Schubert*
Overture (K. 318)	*Mozart*
Fanfares	*Dukas, Debussy*
Adagietto from Symphony No. 5	*Mahler*
Fantasia	*Tallis Vaughan Williams*
Symphony in B-flat (No. 102)	*Haydn*
Brandenburg Concerti	*Bach*

Chamber Music

GREGOR PIATIGORSKY
Assisted by Faculty Members of the
BOSTON SYMPHONY ORCHESTRA

Open to all who wish special training in ensemble playing, classical and contemporary. Groups will be formed according to the ability of the students. The compositions studied will include works for strings, winds, and piano in various combinations.

III. COMPOSITION

AARON COPLAND, PAUL HINDEMITH
Assisted by HUGH ROSS, LEO SCHRADE
and members of the BOSTON SYMPHONY ORCHESTRA

For admission, letters of recommendation are required from two former teachers or from two musicians of reputation. Those whose recommendations are acceptable will be asked to submit one orchestral composition and one chamber music work. Twelve students of exceptional talent will be accepted. These students will work exclusively either with Mr. Hindemith or Mr. Copland.

Special choral work adapted to their needs will be provided for students of composition and conducting.

The Class of Aaron Copland

This course presupposes a thorough knowledge of all the elements of composition. It is directed toward the student of postgraduate calibre whose previous technical studies have prepared him for work in the large forms. The class will be limited to six students, and will include:

1 individual lesson weekly	1½ hours
1 class weekly in orchestration	2 hours
1 class weekly in formal analysis	2 hours

Special emphasis will be given to discussion of problems in relation to film, radio and theatre music.

Conferences with principals from the Boston Symphony Orchestra

representing several types of orchestral instruments will be held during the six weeks' course. Students will be encouraged to take part in the performance of music by the various school bodies such as chorus, etc. It is hoped that so far as practicable works written at the School during the six weeks' course will be tried out by various instrumental and choral ensembles at the School.

The Class of Paul Hindemith

This class aims to provide in a concentrated form an advanced technique of composition, based on a logically developed system of modern harmony, melody and form. The work is confined exclusively to compositions to be written during the period of the Music Center. Scores written before this time can neither be criticized nor performed. The weekly schedule of each student consists of:

9 hours Composition (class-work);
4 hours individual lessons in instrumental playing (except piano), and voice training;
4 hours classic Harmony and Counterpoint;
3 hours chamber music (in these latter two groups the students sing and play mainly their own compositions, especially written for their own abilities as singers and players);
2 hours explanation of the orchestra instruments } (open to members
2 hours history of music theory } of other departments).

IV. OPERA

HERBERT GRAF
Assisted by BORIS GOLDOVSKY
and RICHARD RYCHTARIK

This department provides advanced young singers with an opportunity to gain stage experience through modern methods by study and actual performance of operatic parts according to the requirements of the modern opera stage.

The study consists of individual and ensemble training in operatic scenes of both classical and modern repertory which will be given in English and the original languages. The curriculum for this course is planned to assure a comprehensive study of the respective rôles from a musical, dramatic and historical aspect.

The performance of one complete opera is planned, as well as the presentation of other opera scenes.

The weekly programme of the course will include the following:

12 hours of study in operatic acting under Herbert Graf.
3 hours of individual music study of respective rôles, and
2 hours of musical ensemble study and opera analysis under Boris Goldovsky and assistants.
2 hours of physical training under Eric Hawkins.
2 hours of diction under Roland Partridge.
2 hours of development of the operatic stage (setting, costume and make-up) under Richard Rychtarik.

The admission of students for active participation in this course will be by examination. Others will be admitted as auditors.

V. THE DEPARTMENT OF MUSIC AND CULTURE

Choral and Instrumental Groups — Lectures

The Department of Music and Culture is the largest department of the Center and is under the direction of Dr. Koussevitzky with the collaboration of members of the faculty. The department is designed to provide for all those who wish a summer of living and working in music, and the programme will relate the music studied to the cultural background of its period.

There are no formal entrance requirements beyond a certain amount of experience in choral singing. The activities are as follows:

(a) *The Chorus,* under G. Wallace Woodworth and Hugh Ross. The members of the department will constitute the Festival Chorus, which will rehearse Beethoven's "Missa Solemnis" each morning (except Saturdays) for performance under the leadership of Serge Koussevitzky at one of the concerts of the Berkshire Symphonic Festival of 1941. The chorus will also study some contemporary works.

(b) *Choral and Instrumental Groups,* under Paul Hindemith, assisted by Putnam Aldrich, Malcolm Holmes, Hugh Ross, Leo Schrade, G. Wallace Woodworth, and members of the Boston Symphony Orchestra. These groups will devote the afternoons to a survey of choral and instrumental music in study and performance. In this season the programme will traverse the development of musical composition, beginning with the Gregorian chant. It will lead through the first contrapuntal music instrumental and vocal (*ars antiqua, ars nova*), the Netherlands period, the church and secular music of the following centuries, and compositions (generally less known) of the eighteenth century. A week will be devoted to music of the present day. The work of this branch is of special value for teachers of music in schools and colleges.

The music will be sung and played by various groups according to their abilities, so that everyone will have an opportunity to work with the music of these periods. Each week there will be a concert of choral and instrumental music, chosen from the works studied.

Students of this department who wish additional experience in chamber music may participate in chamber music groups of Department II especially arranged according to their desires and abilities. Opportunity for orchestral playing, with a general repertoire, will also be provided for students of this department.

(c) *Lectures,* under Olin Downes. Regular weekly lectures by Olin Downes will be coördinated with the work of branch (b).

Lectures

Additional lectures will be given by Olin Downes, Howard Hanson, Archibald T. Davison, Carleton Sprague Smith, Boris Goldovsky and others.

Solfège

Classes in solfège, divided according to the ability of the students, will be held by Gaston Dufrèsne.

Country Dancing

The dancing will not be organized in formal classes. Country, Morris, and American square dances will be taught. These activities are an important addition to the social and recreational life of the Berkshire Music Center.

THE BERKSHIRE MUSIC CENTER'S FIRST SEASON

For the first season the Berkshire Music Center had an enrollment of 312 students selected from almost twice that number of applications.

The enrollment in each group (with some overlapping) was as follows:

Orchestral conducting	5	Composition	13
Auditors	41	Opera	20
Choral conducting	20	Auditors	3
Advanced Orchestra	67	Festival Chorus	212
Second Orchestra	42	Academy	172

Of the 312 students, 153 were men and 159 women. More than half were under 25 years of age and two-thirds were under 30. The average age was about 26, the 20 – 24 age group being the largest.

The geographical distribution was wider than might have been expected for the first year of the Center. Twenty-nine States and Canada were represented, the largest quotas being as follows:

Massachusetts	104	Rhode Island	6
New York	77	Indiana	4
Pennsylvania	24	Michigan	4
Ohio	21	California	3
Connecticut	14	Maryland	3
New Jersey	8	Minnesota	3
Illinois	7	Wisconsin	3
Iowa	6		

Other States represented were Delaware, New Hampshire, Vermont, Colorado, Louisiana, Oklahoma, Virginia, Kentucky, Washington, Florida, Nebraska, and the District of Columbia.

Educational Backgrounds

Over one-third, 108, of all the students were college graduates, and 90, or a little less than another third, either were or had been college students. As might have been expected, Harvard, Radcliffe, Wellesley and Vassar sent more representatives than more distant colleges and universities. Harvard ranked highest with 9 graduates and 13 students, or a total of 22 representatives. Radcliffe sent 5 graduates and 10 students, or a total of 15. Thirty-seven of the students, therefore, had Harvard or Radcliffe backgrounds. Seven of the students were graduates and 10 were students of Wellesley College. There were 7 graduates and 3 students from Vassar, 2 graduates and 6 students from Bryn Mawr, 2 graduates and 4 students from Yale, 3 Princeton graduates, 1 graduate and 5 students from Oberlin. And a score of other colleges were represented by one or more of the students.

Musical Education

More than two-thirds of the students at the Berkshire Music Center had graduated from or attended special music schools, and virtually all of the others had taken music courses in connection with their college, university, or other school work. There were 14 graduates and 27 students of the New England Conservatory of Music. From Juilliard there were 31 students or graduates. From the Eastman School, 10 graduates and 15 students. The Cleveland Institute of Music had 9 representatives. There were 2 Curtis graduates and 7 students. Twenty-two of the students had formerly attended the Concord Summer School.

Additional music schools represented were Oberlin, Longy, the American Conservatory of Chicago, Fontainebleau, the Salzburg Mozarteum Academy, the Cincinnati Conservatory, the Yale Music School, and more than thirty others.

REGISTRATION AND FEES

The general tuition for all members of the Berkshire Music Center will be $100. This will cover all choral singing and instrumental playing, all lectures, folk dancing, attendance at specified rehearsals of the Boston Symphony Orchestra, and the nine concerts of the Berkshire Symphonic Festival. It will also cover attendance at special courses for those who are accepted as auditors.

For those who are eligible to enroll for the special courses in orchestral or choral conducting, for composition, or for opera dramatics, there will be an additional charge of $20 for each special course.

Applications for admission to the Berkshire Music Center should be made as soon as possible on the enclosed blank, where the student may indicate in which department of the School and in which special courses he wishes to enroll.

Separate application blanks will then be forwarded for courses selected which have special requirements.

A registration fee of $10 will be due from each student upon receipt of notice that his application has been accepted. This fee will be credited toward the general tuition. Registration fees cannot be refunded after June 1st. A further payment of $90 will be due during the enrollment period, July 5 and 6. Classes begin Monday, July 7. For students living in Lenox or Cranwell Dormitories the full amount for room and board will be due at enrollment. Tickets for the nine Festival concerts of the Boston Symphony Orchestra will be delivered to students at the time of the final payment of the general tuition.

Fees for the special courses are payable in full during enrollment, July 5 and 6.

A folder of music for each member of the Department of Music and Culture will be furnished at a cost price of $4.00.

Checks should be made payable to the Boston Symphony Orchestra, Inc.

SCHOLARSHIPS

There will be a limited number of scholarships for advanced students, and these will be available for participants of the conducting class, for members of the orchestra, and for members of the composing and opera classes. Awards will vary in amount and will be made with due consideration for the talent of the applicants as well as their need for help toward meeting tuition and living expenses.

LIVING ACCOMMODATIONS

Through the coöperation of the Cranwell Preparatory School and the Lenox School for Boys, dormitory accommodations with breakfasts and dinners will be available to the School at $12 to $15 per week. The Lenox School will accommodate about one hundred women, Cranwell one hundred men. The Lenox School dining room will seat an addi-

tional twenty-five, who may obtain fourteen meals a week on a cost basis, at $6 a week. Lunches will be served at Tanglewood at a field kitchen cafeteria.

The lake front at Tanglewood will be available for students who wish to camp. Those wishing a camp site will be charged $10 to cover expense of maintaining the grounds and providing water. The clubhouse at the lake will provide a common living room.

Those wishing to rent a house or cottage for the summer should communicate with the Berkshire Hills Conference, Pittsfield, Massachusetts, which is well acquainted with all real estate matters throughout the county.

There will also be available a listing of rooms in private homes within ten miles of Tanglewood. No charge will be made for any service in providing information about these accommodations.

LIBRARY AND MUSIC SHOP

The library contains music, books on musical subjects, and phonograph records. The records will include as much as possible of the school and Festival repertories, and may be played in booths, by appointment.

The music shop likewise contains music, books and records.

TANGLEWOOD

Tanglewood, the extensive estate which was presented by Mrs. Gorham Brooks to the Boston Symphony Orchestra, holds artistic associations as well as natural beauty. Emerson, Holmes, Melville, Hawthorne, were frequent guests of the Tappan family, the former owners, when the Berkshires were the autumn meeting place of eminent American writers. The estate was given its name because it was in the little red house (on the site now marked by a tablet) that Hawthorne first told his "Tanglewood Tales" and wrote "The House of the Seven Gables."

The estate possesses buildings adaptable for lectures and classes for a student body limited to approximately 350. The converted barn on the lake road is used for the general sessions. The Shed is used for lectures, rehearsals and concerts. It is expected that a new theatre and chamber music hall, and several small studios, will be ready for use in the 1941 season.

The spacious grounds, extending from West Street, Lenox, to the shore of Lake Mahkeenac in Stockbridge, with meadow land, gardens, and shade trees, will be at the disposal of the students. There is the possibility of boating, a clubhouse on the lake shore, camp sites, a pier for swimming, and dressing rooms.

Tanglewood is open for inspection at all times.

THE BERKSHIRE MUSIC CENTER

at "Tanglewood"

APPLICATION FOR ADMISSION

NOTE: This is a general application for admission to the Berkshire Music Center. Those who specify in this application that they wish to enroll for special courses will receive supplementary forms on which the requirements for these courses are indicated.

Admission to the Music Center covers one reserved seat for the nine Festival concerts of the Boston Symphony Orchestra. Those not enrolling as students may reserve tickets for the Festival concerts by filling out the accompanying separate application for the Berkshire Symphonic Festival.

Date:

1. Name: (Last) (First) (Middle)

2. Present or School Address:

.....

Permanent Address:

.....

3. Date of birth: Place of birth:.....

4. Schools attended:

	School	Location	Dates of Attendance	Degrees or Diploma
High School:				
College:				
Graduate or Professional School:				
Music School:				
				
				

5. Music Courses taken in any of the above schools (Specify):

.....

.....

6. Other Music Study (Specify):

.....

.....

7. Present occupation (other than musical):

Present musical activities:

Specific duties:

8. Previous professional experience:.....

.....

.....

.....

9. For which department do you wish to enroll?*

I. Conducting?

Orchestral:.....Active participant**.....Auditor.....

Choral:**.....G. Wallace Woodworth.....Hugh Ross.....

II. Instrumental Playing?

Orchestra: Instrument.....

Chamber Music:.....Instrument.....

III. Composition**?

Aaron Copland.....Paul Hindemith.....

IV. Opera Dramatics?

Active participant**.....Auditor.....

V. Music and Culture?

a. Have you sung in a chorus?.....Where?.....

Dates: Soprano.....Alto.....Tenor.....Bass.....

b. Are you a solo singer?.....If so, where did you study?.....

With whom?.....Dates.....

Soprano Alto.....Tenor.....Bass.....

c. Do you play any instrument (except piano)?.....

d. Mention a few of the most difficult pieces you can play on your instrument so that we may have an approximate idea of your ability.....

.....

.....

e. Do you wish to play in orchestral groups?.....Instrument.....

Do you wish to play in chamber groups?.....Instrument.....

10. Do you wish to enroll in the Solfège class?.....

11. Do you wish to participate in Country Dancing?.....

12. Do you wish to arrange for individual instruction?.....

Instrument (Specify):

13. Do you wish dormitory accommodations?.....

Room and two meals a day at $12 – $15 a week?.....

Two meals a day only at $6 a week?.....

14. Do you wish to reserve a camp site?.....

(If you wish assistance in finding living accommodations in a private home or hotel, address Berkshire Hills Conference, Pittsfield, Mass.)

This form should be mailed as early as possible to:
MARGARET GRANT, *Executive Secretary of the Berkshire Music Center,*
Symphony Hall, Boston, Massachusetts
(July 1 to August 17, address "Tanglewood," Lenox, Mass.)

Upon receipt of notice that the application has been accepted the registration fee of $10 will be due.

* Those checking departments I, II, III, IV will receive special application blanks.
** A special fee of $20 is charged for this work.

THE BERKSHIRE SYMPHONIC FESTIVAL

for 1941

Student Tickets for Festival Concerts

For all students of the Berkshire Music Center reserved seats for the Festival Concerts of the Boston Symphony Orchestra are included in the tuition fee.

The Berkshire Symphonic Festival of 1941 will form the climax of the school term. Tanglewood in the last three weeks of the school term will be a place of greatly increased activity. The entire Boston Symphony Orchestra will of course be present, rehearsing daily. Of especial importance for many will be the final rehearsals and performance of the Beethoven "Missa Solemnis."

Festival Subscriptions for non-Students

Those who are not enrolled as students but who wish to attend the Festival Concerts of the Boston Symphony Orchestra may purchase tickets. (*See* attached Blank for the Berkshire Symphonic Festival.)

The Setting

Since 1937, when Tanglewood was presented to the Orchestra, concerts have been offered to ever growing audiences. The Shed, at its inauguration in the summer of 1938, showed acoustical properties even beyond the hopes of its builders. It stands at the highest point of Tanglewood, with a magnificent view of the Stockbridge Bowl, with lake and hills visible even from within the auditorium; and with an expanse of charming gardens and of lawn and elms for a natural "lobby." The Shed seats six thousand, and general admissions for a single concert have exceeded two thousand.

The true importance of the Berkshire Symphonic Festival lies in the rare circumstance of a great orchestra under its own conductor and with its complete personnel giving, in summer, performances which uphold in every way the high standards of the regular winter season. Tanglewood has become the principal gathering point in the summer of the musically minded from every State in the Union, and from Canada. The Festival performances in 1941 are expected to have an attendance of more than seventy thousand. The audiences are especially notable for the large number of persons prominent in the musical world.

1941 BERKSHIRE SYMPHONIC FESTIVAL

at

TANGLEWOOD

Between Stockbridge and Lenox, Massachusetts

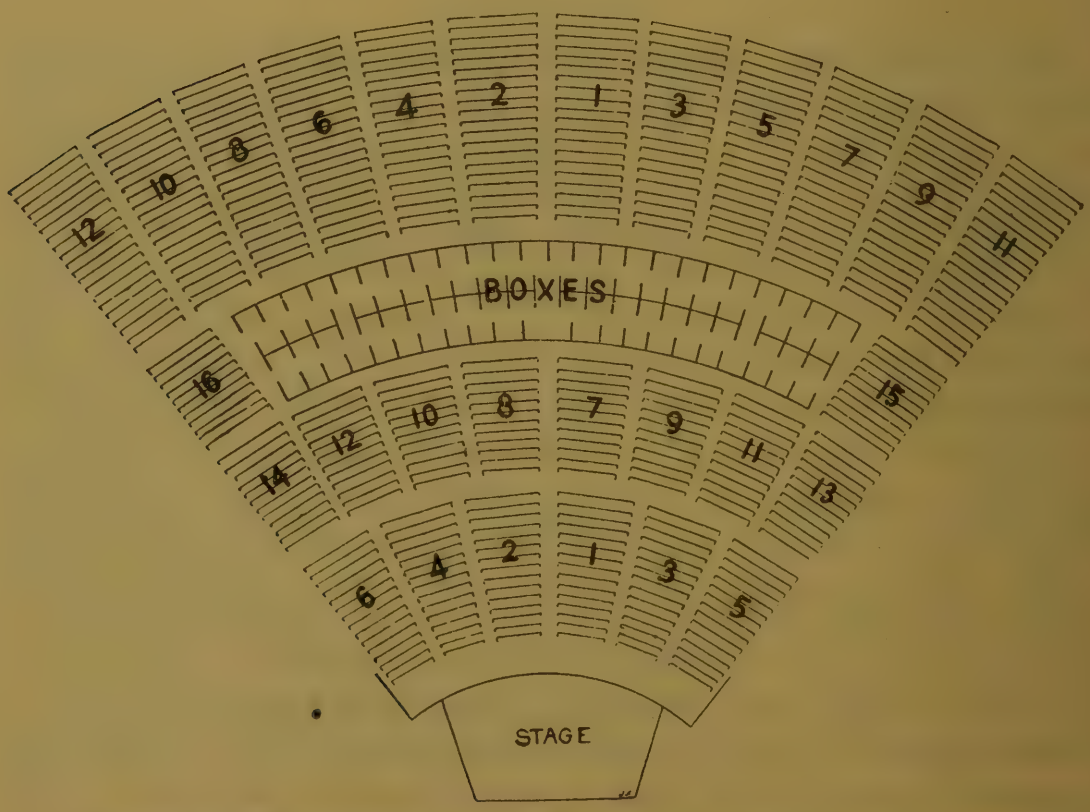
NINE CONCERTS BY

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conductor*

	Series A	*Series B*	*Series C*
Thursday Evenings	July 31	August 7	August 14
Saturday Evenings	August 2	August 9	August 16
Sunday Afternoons	August 3	August 10	August 17

(NOTE: This application is to be filled out by those who are *not* applying to be admitted as students to the Berkshire Music Center but who want to attend the Festival concerts of the Boston Symphony Orchestra.)



SEATING PLAN—MUSIC SHED, BERKSHIRE SYMPHONIC FESTIVAL

BERKSHIRE SYMPHONIC FESTIVAL

Number.....

1941 SUBSCRIPTION APPLICATION

Subscriptions will be accepted up to JUNE 30, 1941, or until such time prior to this date as 1800 subscriptions for each series have been received. Thereafter all tickets will be on the single concert basis, at the rate of $3.00, $2.50, $2.00, and $1.50 per seat per concert.

No Subscription Payments will be accepted after June 30th, 1941

You will find enclosed my check for $....., or I will send my check before June 30, 1941, made payable to the Berkshire Symphonic Festival, Inc. for my reservation.

☐ PATRON

☐ BOX SEATING SIX – Series A, B, and C.....$225.00

☐ BOX SEATING SIX – For ☐ Series A; ☐ Series B; or ☐ Series C..... 75.00

☐ FULL SUBSCRIPTION – Series A, B, and C – nine concerts

☐ One Reserved Seat Front Section (Sections 1–4 and 7–14 incl.)..... 22.50

☐ One Reserved Seat Front Section (Sections 5, 6, 15, and 16) 18.00

☐ One Reserved Seat Rear Section (First 15 rows)..... 13.50

☐ One Reserved Seat Rear Section (Last 5 rows)..... 9.00

☐ SINGLE SERIES SUBSCRIPTION

☐ Series A, Three concerts, July 31st, August 2nd and 3rd
or
☐ Series B, Three concerts, August 7th, 9th, and 10th
or
☐ Series C, Three concerts, August 14th, 16th, and 17th

☐ One Reserved Seat Front Section (Series A, B, or C). (Sections 1–4 and 7–14 incl.) 7.50

☐ One Reserved Seat Front Section (Series A, B, or C). (Sections 5, 6, 15, and 16)... 6.00

☐ One Reserved Seat Rear Section (Series A, B, or C). (First 15 rows)..... 4.50

☐ One Reserved Seat Rear Section (Series A, B, or C). (Last 5 rows) 3.00

Seats are assigned in order of application

Paid subscriptions will be mailed in April. Thereafter orders will be mailed on receipt of full payment. Please add 15c. to your check if you wish your tickets sent by registered mail.

No subscription tickets will be exchanged after June 30. Upon payment of difference between subscription purchase price and prevailing single concert ticket price, changes of series may be made after that date.

THERE WILL BE NO REFUNDS

Date

Signature

Name
(*Kindly Print*)

Summer Address

Winter Address

Kindly mail this subscription blank to the Berkshire Symphonic Festival, Inc., Stockbridge, Massachusetts. (Telephone: Stockbridge 400) or to New York Office: Steinway Hall, 113 West 57th Street, New York City (*Telephone CIrcle* 5-9154)



ROADS LEADING TO "TANGLEWOOD"

